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### LINING AND SET OF TYPE.

NO. I.—BY R. COUPLAND HARDING.



FIXED standard of type is an essential preliminary to any further systematic arrangement, either of combination designs, or of the lining and set of regular faces. It is now a common practice for new series of letter to line at head and foot; when there is a lower-

case alphabet, this is impossible in the case, say, of 12-point and 36-point in the same series. To make these line by the addition of a systematic justifier to the smaller size, it is necessary that the beard (or blank portion of the type at the foot of the body-letters) should in all sizes be capable of equal division by points. In such a case, not only the body, but the face of the type, and the space above and below, are all accurately adjusted to the point scale. From this advance to the adjustment of the width or set to the same standard, is but a step; yet this is the step that all the founders have hesitated to take. In the case of standard book-fonts there is certainly a grave difficulty, to which I will more particularly refer; but why so obvious and necessary a reform has not long since been adopted in job letter, it is not easy to understand. Long usage has established (approximately) a kind of proportion of width in the ordinary roman—though anyone who compares the circular O and the contracted S of the first Caslon with the present accepted forms will see that the proportion is anything but a fixed one. In fancy job letter, however, no such arbitrary scale exists; the designer is free to widen or contract as he pleases, and there is no possible excuse for him when he makes his letter to a nondescript width. Yet he persists in so doing. Even today, after some seven or eight years of agitation by leading printers in the trade press, and the strongest private representations to the foundries, the number of series of job type cast on a rational principle can almost be

counted on the fingers. This is the more extraordinary in the case of letters like the Brunswick Black (adapted to the "Ivy" combination); the Relievo and Arboret series, which, working with combination ornaments of standard sizes, should obviously correspond in set. My own experience, and that of the master printers and intelligent workmen who have had to do with these designs is, that the annoyance and loss of time they occasion is so great that after the first novelty is gone, they are regarded with a feeling approaching disgust—their practical disadvantages outweigh all their artistic merits.

One thing I would here impress upon founders who would gain the good will of printers: that *in the case of all ordinary job type the defect can be remedied without altering the design*—it is a simple case of adjusting the set in casting. Let us suppose that a 36-point cap S equals 17 $\frac{3}{4}$ -points in set, or some equally barbarous nondescript measure, as it probably does, and that the cap W of the same font is usually cast to 48 $\frac{3}{4}$ -point. I am sure that if the molds were adjusted to 18-point and 48-point set, respectively, the letters would look quite as well in actual use, and if the reform were carried throughout the font, the spaces being to point multiples, no trouble need ever arise in justification. In the case of small sizes, the set might vary by single points; in large, it should be twos or threes; and in bold and wide faces on the large bodies, by nonpareils. The advantage of this suggestion is that it would disturb no existing arrangements; for the "set" is necessarily adjustable—and it would be as great an advantage to the founder as to the printer. Every caster would know that each character must equal a given number of points in set—that each letter in pica, for example (to use the old names), must be in set equal to a minikin, gem, pearl, nonpareil, minion, or other regular body—and *must not come in between*. At present there is no certainty that extra sorts will correspond in width with the original fonts; it is scarcely possible that they should. My dealings have been with the

best houses, and I find the difficulty of obtaining extras to match the original set is very great. The simple adoption of point-set in job type would bring order out of chaos in every foundry and in every printing office. In the case of body-fonts this may not be quite practicable, though it certainly would be in the case of the larger romans, italics and antiques. In such instances as the Relievo and Arboret, it could not be done, as the letters have to join up—contraction is impossible, and any widening of set would cause a white streak across the design.

One of the great English founders once told me that systematic set was a mere fad—of no practical value. This was after Benton's "self-spacing" type came into the field. The remark showed how difficult it is for the founder—unless he be a compositor, which is not often the case—to understand the requirements of the printer. Fournier's reforms contained the germ of every systematic improvement that has since been made, and in a century and a half they have not been carried out. But reforms advance rapidly now, and systematic set must soon be universal. The question merely is: What system will meet with acceptance?

I know just where the opposition will chiefly come—not so much from the founder as from the designer. It is so nice and easy to jot down a design in freehand fashion, with sprawling limbs and curly tails; and it certainly takes more trouble to do as the great master of type design did—make every part conform to some regular scale. But, after all, type is made for use, and it is obviously better that the designer should take a little extra trouble at the outset—*once for all*—than that every compositor who uses the type, every time he uses it, should waste precious time in making up the designer's and founder's deficiencies. My own experience is that in jobwork the actual composition of fancy lines does not, as a rule, take half as much time as is afterward consumed in their adjustment.

The principle, once accepted, should be extended to the face of rule—metal or brass, which should always be an even fraction or multiple of a point. Similarly, the line should leave the design at a point which will join the corresponding rule without special justification. I know an excellent series of corners, with corresponding rule to pica measure, which is detested by all compositors, and used as little as possible. The rule is 6-to-pica, and justification could have been effected with a pica blank, the rule and two 6-to-pica leads. Not so, however—this would throw the rule out of line. On one side a pica, plus a thin card; on the other side a 3-point lead, plus a sheet or two of paper. No wonder the compositors lost patience. Imagine justifying corners and rules around four quarto pages in this fashion! "Why in the world," I have heard the compositor ask, "did not the founder make them fit?" I can tell him. The design was German, accurately adjusted to the Didot point. The American house purchased the design, cast it to pica standard, and did not take the very slight trouble

necessary to readjust the lining. For seven years past, I have written much about lining. I would have gone over the ground here, but it is unnecessary. Since I began these articles, a new American foundry, the Inland, has started, and its types are all to systematic line. The long-suffering printer may cry *Eureka!* I do not know that, in this detail, their system can be improved. Will the other foundries also fall into line?

Of course, a new house has a great advantage in introducing such a reform. It was a big fire that gave Marder, Luse & Co. the long wished-for opportunity of introducing Mr. Hawks' system of the point standard—a reinvention of the identical scheme of Fournier, one hundred and fifty years old. It would, no doubt, be a costly change for the other foundries; but I think it can be done. I have read, and I presume it is true, that the great foundry of Schelter & Giesecke, Leipsic, a few years ago rejustified their whole stock of matrices to bring their type into systematic line. What Germans can do, Americans should be able to do also, especially when the ultimate gain is so great.

Systematic set *must* come; it must become universal, and nondescript set, like nondescript bodies, must pass away. Two rival schemes are now before the craft—the geometric proportion or so-called "self-spacing," and the "point-set" or arithmetical. Each has great advantages, and each has great practical objections; and it is impossible to harmonize them. The point-set system is the one I have always advocated, even while cordially welcoming Benton, Waldo & Co's reform seven years ago.

Written for THE INLAND PRINTER.

### THREE-COLOR HALF-TONES.

NO. II.—BY W. H. HYSLOP.

HOWEVER good the results obtained by the methods described in our former contribution, they can only be obtained by the most constant care at every step, and the wide room for error in the twelve operations withdraws the process—except in the hands of a few—from the realm of practical and commercial photography. Any method reducing the number of operations, say from twelve to six, is certainly worthy of consideration. The twelve operations are three original negatives, three transparencies, three half-tone negatives, and three process blocks. If the operator is a man of considerable ability, he might develop his original negatives so well that he could copy them all at once, and have his three transparencies on one plate, and, of course, one half-tone negative would suffice, but we are much afraid the rank and file of operators would never "get there," as the development of a gelatine negative in its highest sense is not a mechanical operation.

If it were possible to make half-tone negatives with gelatine dry plates, the difficulties and number of operations would be reduced to reasonable limits, but the gelatine plate capable of being made into a half-



tone negative has yet to be invented. It is necessary, therefore, if we desire to keep as near the original as possible, and to do away with the numberless operations, and their attendant worries, that we must use collodion in some form or other, and it is fortunate that collodion can be relied upon to do what we want.

We were somewhat amused lately when we were told by an experimenter that he had exposed a wet collodion plate through a red screen, and got nothing, but he firmly believed that if he could have kept his plate in a moist state for an hour or so, he would have got it all right. It is needless to remark that though a very fair half-tone operator, that experimentalist had not read much.

We stated in our former communication that a gelatine dry plate, if not specially treated for color photography, would never — no matter how long the exposure, and no matter what color screens were used — give a true result. And if this is correct — and we defy anybody on this earth to prove to the contrary — then how utterly useless it is to attempt anything with a wet collodion plate. We are fortunate, however, in being able to get collodion into such a state as to be quite as sensitive as the ordinary gelatine dry plate, and from ten to twenty times more sensitive than the ordinary wet plate, and at the same time to combine all the advantages of the two methods.

Collodion emulsion in itself is very, very slow, but if the following method is carried out the results will both astonish and delight the experimenter and incidentally his customer. To make up the following emulsion requires two or three wide-mouthed brown bottles and one white one. In the first place make up a plain collodion, equal parts ether and alcohol, and a strength of seven grains of cotton to each ounce of solvent; keep this as stock for use as required. Now take one of your brown bottles, say a sixteen-ounce one, for the following quantities:

## I.

Bromide of ammonium.....	6.4 grammes
Distilled water.....	16 c. c. m.
Absolute alcohol.....	80 "
Plain collodion.....	150 "

Dissolve these in order. In your white bottle put:

## II.

Nitrate of silver.....	8 grammes
Water.....	5 c. c. m.

Dissolve with as little heat as possible, then add liquid ammonia, to just redissolve the precipitate first formed, then add 80 c. c. m. alcohol, and if there should be any precipitate from the alcohol being too cold dissolve again by heat.

The operations thus far may be carried out in daylight. Now, however, take your two bottles with their contents into the darkroom and pour gently in small quantities No. II into No. I, shaking thoroughly after each addition. When all of No. II is in, keep up a constant shaking for fifteen minutes and then let it stand for an hour. At the end of that time have a

bottle, containing six or seven times as much distilled water as you have emulsion, and into it pour your emulsion, taking care to get it all in; the result will be that the cotton together with the insoluble bromide of silver in suspension will precipitate, leaving the alcohol and ether to be poured off with the water.

You can at this juncture leave it for a time or you can at once pour the whole into a clean linen bag or cloth, squeezing well to eliminate as much of the moisture as possible; having done so, put the precipitated emulsion back in the bottle and pour on to it a quantity of distilled water, leaving it, with occasional shaking, for a couple of hours. Again pour off and squeeze thoroughly as before, and this time put the emulsion into the bottle in which it is intended to be kept, and pour over it a small quantity of alcohol, which will after standing for an hour or two remove all the water left after squeezing. At the end of the two hours drain off the alcohol; it is unnecessary to squeeze this time.

Now dissolve the residue in

Alcohol .....	112 c. c. m.
Ether .....	112 "

Let this stand for a couple of days to ripen, when it is ready for use, and will keep for months if kept in a moderately cool place.

At this time and in this condition the emulsion is comparatively insensitive, and it is quite safe to use it in the ordinary wet-plate darkroom, but it is not in a fit state to use for our purpose and requires to be sensitized for color, so the following solutions may be made up in quantity for future use, as they will keep well in the dark:

## I.

Eosin (yellow) .....	1 gramme
Water .....	12 c. c. m.
Alcohol .....	122 "

## II.

Nitrate of silver .....	1 gramme
Water .....	12 c. c. m.

Redissolve the precipitate with ammonia and make up with alcohol to 50 c. c. m.

## III.

Picric acid .....	1 gramme
Water .....	5 c. c. m.

Neutralize with ammonia and make up with alcohol to 150 c. c. m.

When you are ready to make your three plates, make your yellow plate as instructed in last month, and for the red plate take as follows:

No. I.....	75 c. c. m.
No. II.....	30 "
Alcohol .....	45 "

and of this add 20 c. c. m. to every 100 c. c. m. of your emulsion. Coat your plate with this and immediately when set put in the holder and, having your green screen in place, photograph through your line screen in the ordinary way.

Exposure can only be learned by experience, as it depends upon whether daylight or electric light is

used, but it will average about ten minutes. Development is carried out as follows:

Glycin .....	5 grammes
Sulphite of soda.....	25 "
Carbonate of potass.....	25 "
Water.....	300 c. c. m.

Take sufficient quantity of this, and in a dry-plate developing tray place your plate and develop until you see all the detail you require; then stop development, wash well, fix in cyanide and then take into the light and intensify as you would an ordinary wet plate. It takes some little time before you get the experience to stop the development at the right point, as you have to work under much less light than when working with the wet plate.

For the blue plate the instructions are the same as far as development is concerned, but the sensitizing is a little different and the exposure must be made through the red screen.

For sensitizing take —

Solution No. II.....	30 c. c. m.
Solution No. III.....	30 "
Alcohol.....	45 "

Add 20 c. c. m. of this to 100 c. c. m. emulsion as before, then flow your plate, and, as soon as well set, flow over with a solution of cyanine in alcohol, one grain to four ounces, and then expose as before.

It is quite to be expected that fog and various other little troubles will attend you until you get into thorough working order, but the results are well worth all the trouble, and in the end you will find it just as easy to make three half-tone color plates as you now find it to make three ordinary half-tone plates.

It only remains to print and etch on copper, and your work is done. The printer's work comes next.

Written for THE INLAND PRINTER.

#### NOTES ON THE BINDING OF BOOKS.

NO. V.—BY W. IRVING WAY.

IF the book is inclosed in cloth cases it is customary, on edition work, to use end papers of the same quality as the paper used in the body of the book, though it is not unusual in these later days for some publishers to use Japan paper for the ends. Messrs. Houghton, Mifflin & Co. did this on the large-paper copies of their edition of Mr. F. Hopkinson Smith's "Day at Laguerre's," one of the handsomest and best-made books bearing the Messrs. Houghtons' imprint. Mr. Cobden-Sanderson occasionally uses a hand-made paper on finely bound books; but this is objectionable in the eyes of such skilled craftsmen as Mr. William Matthews, for the reason that the turned-in leather borders stain the ends and leave a greasy margin, unless single sheets of paper are laid between to receive the oil in the leather. For the same reason, silk and vellum ends, which are sometimes used in fine binding, are also objectionable. Mr. Zaehnsdorf recommends a marbled paper made by Messrs. Eadie &

Son, of London, "because they have succeeded in getting a vein of gold intermixed with the colors, which has a most curious but excellent effect." Some qualities of this paper may be all that Mr. Zaehnsdorf claims for it, but we have seen books bound by Mr. Zaehnsdorf, in which he has used end papers that appear to have a "vein of gold intermixed," and these are as successful in absorbing the oil of the



CRIMSON LEVANT MOROCCO, JANSEN STYLE.  
Bound by Trautz-Bauzonnet.

turned-in leather borders as any. There is "a difference of taste" in end papers, as in jests, which is "a great strain of the affections," and what is deemed best by the binder does not always meet the approval of the collector. It is well to know, therefore, what is best, and on this point there is not much room for argument. If there be any good marbled paper made in America we have not heard of it. And in England there is much complaint at the quality of the marbled papers made there. Perhaps this explains the much experimenting, and the great variety of papers used—some of which imitate cloth fabrics, and many of which are pleasing to the eye, but none of which seem to be successful in resisting the oil in the leather. If mere beauty were the only thing sought, then we have seen nothing to compare with the papers prepared by Mr. E. W. Morris, of Oxford, England. These papers are very costly and are little known, having but recently come into use in England. They



are especially adapted to half-bound work—that is for books bound in half leather and requiring paper sides to harmonize with the ends. Mr. Morris' paper is produced in small quantities, and each sheet has the appearance of being treated individually by the application of water colors, which give it a delicate, clouded effect. A number of specimens in our possession show a great variety of colors, adapted to all complexions of leather and literature, and suggesting, as Mr. Horne says, "certain effects of sky or sunset." While only the best qualities of linen paper are used by Mr. Morris, we are constrained to believe that, because of their delicacy and costliness, their use must be limited to the finer grades of work. Mr. Horne tells us, in his treatise, of some papers made in the last century, "bearing designs of scroll work interspersed with figures, beasts and birds, printed in gold upon a green background . . . probably of German origin." In late years patterned end papers printed from wood and zinc blocks have been much in vogue, and where designs have been made by artists, as was done by Dante Gabriel Rossetti for the editions of his poems published in 1881, the effect has been novel and harmonious. But it has been reserved for a firm of American publishers to make an entirely original and ingenious departure in respect of end papers—at least if the idea is not new with this firm we are unaware of it.

A little copartnership volume of verse issued by a Boston firm, bound in paper boards with a design on the outside showing profiles of the artist and two versifiers, presents a striking appearance as we turn the covers. Here we find a group of pictures—a dock scene with shipping on the inside of front cover, with what appears to be an offset on the fly leaf opposite, and a panel let in for four lines of verse running half way across each page; the treatment of the back inside cover is similar, but with a different picture and verse. The designs are by Mr. Tom B. Meteyard.

So much for the novelties. The best qualities of marbled paper for the ends on extra work, in which the *doublure* is not of leather, are still used by most binders, and have been since their introduction by the Dutch, or French, depending on your authority. In his little treatise entitled: "The Art of Marbling, as Applied to Book Edges and Paper," Mr. C. W. Woolnough claims the honor for the Dutch, in the beginning of the seventeenth century; while Le Caille, a French authority, claims the honor for his country. After considerable research, Mr. Horne discovered nine leaves of marbled paper in a book preserved in the British Museum, and bearing date 1599 with a German imprint. So there you are; the question is as mixed as that of the discovery of printing, but not as important. For the benefit of the laity it may be well to give Mr. Zaehnsdorf's recipe for marbled paper, which he says "is produced by sprinkling properly prepared colors upon the surface of a size, made either of a vegetable emulsion or of a solution of resinous

gum." Mr. William Matthews favors the best qualities of marbled paper and his long and varied experience counts for much. It is almost impossible to induce the best French binders to use anything else, and they employ it lavishly, sometimes introducing several extra leaves, which is not a bad plan, even though there be as many extra blank leaves. But with these binders, as with the better English and American craftsmen, you will always find the prevailing color selected either in harmony or agreeable contrast with the color of the morocco. The noted French binder, Trautz-Bauzonnet, never used anything else for the ends, except under protest, and one does not care to dictate to such artists what materials they shall use.

Written for THE INLAND PRINTER.

#### MANAGING AN ELECTROTYPE FOUNDRY.

BY W. L. BARR.

A CORRESPONDENT writes: "I am alone in business. Am not a practical electrotyper, but have been connected with office work in such business for several years, and by observation have gathered very set ideas of my own as to how I want my foundry run. At present it is managed by my foreman, who is an excellent workman, but positively objectionable to me as a foreman. I want all work done well and quick. I want the whole shop kept clean as possible in such a business. I want system. To accomplish this I believe that every duty and operation should be portioned out to stated help. My plant consists of two hand presses, four battery tanks that will carry forty-eight cases, and the other usual machinery for all operations. Our work is job forms, wood cuts and newspaper advertisements. We have no publication plates or process cuts to speak of. I employ fifteen men in all, and they do an average of \$1,500 a month. With three molders (each one does his own building and pours his own wax), one boy to attend the black-leader, and one man to attend the battery, we get an average of forty cases per day, all told. Work drags, promises seldom kept, shop littered with dirt, and imperfect work gets out. I want to insist on a change if all this can be bettered. With different management I believe my foreman can get out more and better work and not have to fret and stew so much. With our force of help, how many cases ought we to get out per day? Is it right for the molders to pour their own pans and build their own work? Would it be practical to start one of our batteries every hour, carrying whatever cases were in it, and taking all out at the end of three hours? On whom should fall the work of making out orders, locking up forms that are sent to us from out of town, packing work for shipment and delivery, and keeping benches and machines clean? Would it be objectionable to have each man take time every morning to brush off his bench and machine, the office boy to sweep the whole floor? Any suggestions or points relating to the management of men in the

shop will be appreciated. Should our battery run in series or parallel?"

Fellow workmen, what do you think of a shop being run in this condition? I want to say emphatically that I differ from the writer in regard to his foreman. He is not a good workman; he is, in the shop phrase, a "slob"; he is no more capable of working in any well-regulated shop than a ditch digger is of managing a full-dress ball. This is another case of a donkey dressed in silk. Considering the fact that there are hundreds of good electrotypers all over this country perfectly competent to fill this position, and fill it satisfactorily, and who can be had for a fair salary, it is a curious coincidence that such a blacksmith should be left in control when the place should be filled by a first-class man — one that is not only a good workman, and with pride enough to keep the place clean, but who is also a manager, and can lay out the work and see that it is performed properly. But strange to say, it is no uncommon thing to find just such cases as that instanced by our correspondent. He asks me to suggest what to do. My advice is to clean out your shop, your men along with the rest of the *trash*, hire a first-class man for foreman, pay him first-class wages, and he will get you out first-class work, and you can in a short time point with pride to yours as one of the first-class shops of the country, and you will find that he will save you \$1,500 a year, or enough to make his salary.

In regard to the general management of your shop I will offer the following suggestions as to how it should be managed:

One first-class molder at a good salary. One helper, who may be an apprentice but not a small boy. One boy to pour cases; he ought to be able to pour all the cases needed. One first-class swift builder at a good salary, and one second builder or helper who will not be needed except during a rush; the second molder and builder should do the casting. One battery boy or young man who should also tend the blackleader. Three finishers, three machine men, one boy for cleaning shop, etc.

In regard to the men keeping their benches clean: If they had any pride whatever, they would certainly take a few minutes each day to brush them off; if not, put in some men that have, and let the boy keep the balance of the shop clean. Men who have not pride enough about them to keep their benches clean are of no use to you, as they will not have sufficient pride and interest in their work to get out good work.

This number of men should get out from sixty to eighty cases a day and do first-class work and have it out on time, if you will pick out good men and pay them a good salary. Take none but the best; you will soon find that they are the cheapest. You should pay your foreman from \$1,200 to \$1,500 a year, and you will find that if you get a good all-around man he is worth it. In regard to locking up forms, you have plenty of men left in the foundry to do this, and, as

the boy would say, have "men to throw at the birds." Molders have no business doing building or pouring wax. Your battery can be run at any and all times, putting in and taking out at any time after allowing from two and one-half to three hours for depositing the shell; this will be sufficient time, provided your dynamo and bath are working properly. The parallel rods we find do the best and quickest work.

Your shop will never be a success unless you put a competent man in charge, give him full power to hire or discharge any and all men in his department, allow no man under him to come to you with complaints, and on the other hand go only to him with any complaints you have to make in regard to unsatisfactory work; and if you find that he is not competent let him go, and keep on changing until you get a man that is capable of filling the position. There are plenty of men to be had that would suit you in all particulars, but no man can manage a shop where every man in the office goes into the shop and gives orders. There can be but one "boss" over men in order to obtain the best results, and your time can be more profitably invested than by trying to discover who is responsible for the last mistake made; but look only to your foreman for information and hold him personally responsible.

By carefully noting the contents of the foregoing you will be able to see the difference between the management of your shop and that of the modern well-regulated electrotype foundry.

Written for THE INLAND PRINTER.

#### THE PROOFROOM LIBRARY.

BY F. HORACE TEALL.

HOW many proofrooms are as well equipped with books of reference as they should be? The proprietors of some large establishments have always recognized their need and endeavored to supply it, but it is not far from the truth to say that very few employers, if any, have done all that would be profitable in this matter. A good selection of the latest reference books is seldom found in a proofroom, notwithstanding the fact that their intelligent use is one of the most important adjuncts of good proofreading.

Reasons could easily be found for the common lack of books other than a general dictionary, or that and one or two special technical glossaries; but it will be more advantageous to give reasons why proofreaders should have and use more books than most of them do use.

Professional men have to read continually to keep up with progress in scientific knowledge. It is absolutely necessary to their success. Each of them, however, has a special demand for some particular branch of knowledge. The books these men consult are written by specialists, who choose their own subjects, and of course know the special words that must be used. A proofreader, on the contrary, cannot choose his subjects. He must undertake what is ready for



him, whether it be some ordinary work, using common words only, or a scientific book filled with unfamiliar words. Authors of scientific works often make abominable copy. They do not realize that the terminology so well known by them is not equally well known to the workers in printing-offices, and the most particular words are frequently written more carelessly than the common words in their manuscript. Of course these authors read their own proofs, and most of them think they are very careful in doing it; but they are not trained proofreaders, and they see the words in full rather than the individual letters, so that a wrong letter easily evades their notice. When the trained proofreader does not know the particular words, and has no means at hand for their verification, the result is bad.

A pamphlet on ichthyological terminology, recently printed, will afford a good illustration. Its author wrote what was intended for "the shorter termination *-pidæ* is adopted rather than *-podidæ*." This was printed with dashes instead of the hyphens, "termination—*pidæ* rather than—*podidæ*." The pamphlet has *Opisthrarthri* and *Tenthidoidea* instead of *Opistharthri* and *Teuthidoidea*, and many other typographical errors in such words. Probably the proofreaders did their best to follow copy, and thought the author would be sure to correct such errors as they failed to find. If in each doubtful instance they had consulted a reasonably full list of ichthyological names, as they should have done, most of the errors might have been corrected. Proofreaders should certainly have some means of handling work intelligently, and the only way this can be done is by verification through the use of reference books.

Our general dictionaries have never attempted to give full scientific vocabularies. In fact, the two most used—the old Webster and Worcester—are nearly useless in this respect, giving only the few purely scientific terms that had become familiar when they were made. Even technological terms were not freely inserted in their making. Later dictionaries, however, have increased their vocabularies very largely by adding the special terms of science. The Imperial, which is very much like a larger Webster Unabridged, contains many names of families and genera in natural history, also many special words of other science; Webster's International has more of all kinds than the Imperial; the Century Dictionary has more than the International; but they all come far short of the full vocabulary of any science.

Forty years ago Mr. G. P. Marsh, in his "Lectures on the English Language," quoted from a scientific journal a sentence containing thirteen botanical words that have not even yet found their way into the dictionaries above mentioned, one of these words being the adjective *cissoïd*, meaning "like ivy." He also said, in the same lecture: "Indeed, it is surprising how slowly the commonest mechanical terms find their way into dictionaries professedly complete." Mechanical terms, however, as well as botanical and others, have

found their way into dictionaries since Mr. Marsh's time freely, but by no means exhaustively.

The Standard Dictionary, published by the Funk & Wagnalls Company, gives place to almost innumerable scientific and mechanical words, and good definitions of them. No other work has yet been published that so nearly approaches a full provision for the needs of a proofreader in this respect. The Century is not far behind it. Either of these works will almost take the place of a large library for reference in verification of word-forms, but the Standard certainly has more words than the Century has.

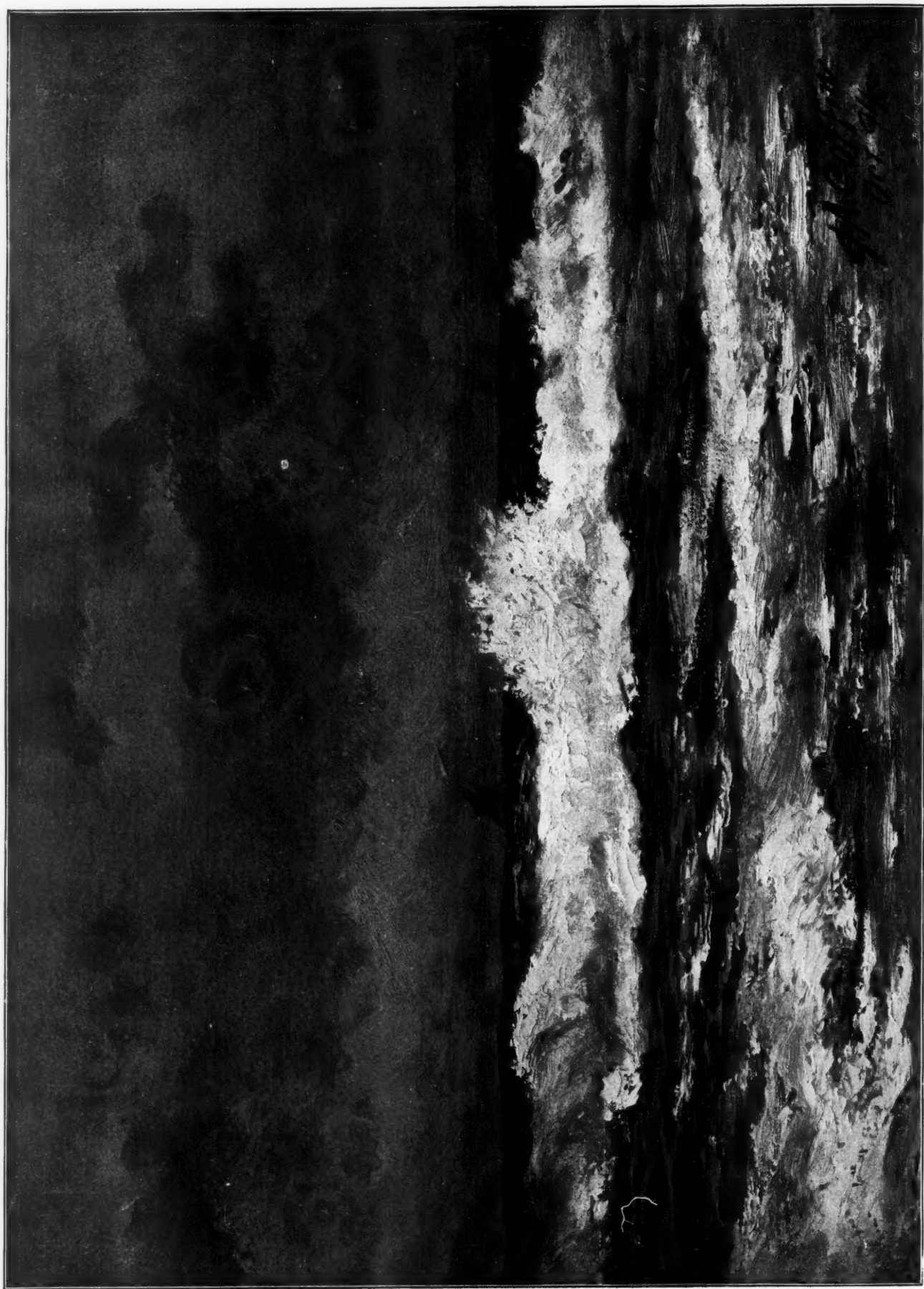
Chemists and medical men string together words and word-elements almost *ad nauseam*, so that common dictionaries simply cannot attempt to record all their combinations. Unless the proofreader is thoroughly versed in the Greek words used by the doctors, and in the names of elements, etc., as used by the chemists, his only hope rests upon special medical and chemical works. As an amusing instance of what he may have to decipher—doctors and chemists are commonly able to write illegibly, and often do so—a few words not in the general dictionaries may be cited. Chemists use words like *aldehydodimethylprotocatechuic*—a combination of *aldehyde*, *dimethyl*, and *protocatechuic*. A little thought will suffice to perceive these elements in the ugly-looking word, and in others like it; but that is not equally true in the case of such a term as *auroterchloride*, *androgynoarion*, *meningarthrocace*, or *engastrimythismus*. Of these only *meningarthrocace* is in any general dictionary, and that is not in any but the Standard. *Antigalactagogue* (a medicine to check the secretion of milk) is found only in medical works. The Standard Dictionary gives many mineralogical terms not in the other dictionaries, one of them being *icosidodecahedron*. Why the others omitted this and gave *icositetrahedron* is not evident.

Examination of any special scientific work would disclose easily the fact that the proofreader may be called upon at any moment to read proofs of language he does not know, and cannot verify without special reference books. He should not be expected to do good work without such aids.



"A GOOD JOKE."

AN AUTHORITATIVE INDORSEMENT.—"I have carefully read Kelly's 'Handbook on Presswork.' I consider it the best in this line. It shows at once that it is written by a practical man, and besides, the language is so plain that anybody with common sense is able to understand it."—Henry Barth, Manager Cincinnati Typefoundry, Cincinnati, Ohio.



THE SURGE OF OLD MICHIGAN.  
FROM OIL PAINTING BY G. A. COFFIN.

Halftone engraving by  
GEORGE H. BARNES & Co.,  
475 Chicago,  
Chicago.





A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

[Entered at the Chicago postoffice as second-class matter.]

Published Monthly by

THE INLAND PRINTER COMPANY,

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A. H. MCQUILKIN, EDITOR.

NEW YORK OFFICE: Clark Building, Ann Street and Park Row.  
J. C. OSWALD, Manager.

CHICAGO, NOVEMBER, 1894.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

#### SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make foreign money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

#### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

#### FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.  
ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.  
G. HEDLER, Grimmaischer Steinweg 3, Leipzig, Germany. An den-  
selben find auch alle Anfragen und Aufträge Insertion betreffend zu richten.

#### ABUSE OF MATERIAL IN THE PRESSROOM.

ONE of the most trying experiences of the press-room foreman is the abuse of material by careless and indifferent workmen. Slugs, leads or quads working up in the form are viciously hammered and smashed back to their places by many workmen whose bump of destructiveness would seem to have been carefully developed at the expense of almost every other trait. This recklessness of the employer's interests is all the more exasperating on account of the immunity of the culprits from detection. Material is ruined by some lusty son of toil, and all inquirers

receive the same satisfaction that the sportive Mr. Punch received when his shirt was stolen—the fault is laid upon “Mr. Nobody.” A workman wantonly entailing expense upon an employer by rank carelessness and laziness is deserving of the severest condemnation. He may laugh his offense off as a good joke and consider his actions devil-may-care and manly, but his conduct is not only a financial loss to his employer but he embitters that employer's mind against the workers generally and powerfully retards that community of interest between employer and employe which every liberal mind sedulously cultivates.

#### THE INTERNATIONAL TYPOGRAPHICAL UNION.

NOTWITHSTANDING the vigorous opposition among certain elements to the reelection of Mr. William B. Prescott to the presidency of the International Typographical Union, that gentleman proved an easy victor at the convention just closed in Louisville. Mr. Wines was also reelected to the office of secretary-treasurer, being without a competitor. The result proved that the opposition to the present administration had a strength in assertiveness beyond all proportion to the number of votes it was able to muster when the final test came. It is safe to say that could noise and bluster be materialized into votes, Mr. Prescott would no longer be the chief executive of the International Union. Happily, this could not be. We say happily, because an unprejudiced review of his administration leads us to conclude that he has discharged his duties with fearlessness, ability, and at times with brilliancy.

Assuming the presidency at Boston three years ago, young in years and in experience, almost immediately confronted with the gravest complications which have ever beset the printing industry, Mr. Prescott bravely faced the issue, with the result that he has earned the respect and esteem of men high in the labor movement, who look upon him as a man of undoubted ability and sterling qualities—one in whose counsel they place every reliance. This being the case, there is no doubt but that the affairs of the International Typographical Union will continue safe in Mr. Prescott's hands. They would probably be equally safe in the hands of either of the two gentlemen who competed for the office at Louisville, but they lacked the experience now possessed by Mr. Prescott, and experience and good judgment are essentially necessary at this time. That the present incumbent possesses these qualities is admitted by all, and is proved by the fact that the International Typographical Union shows a larger membership now than ever before, and at a time when nearly every other important labor organization shows a decided shrinkage in this particular.

It is to be regretted that the Louisville convention did not handle the pressmen's difficulty with more vigor and directness. While the work of the delegates was very good as a whole, it is feared that their disposal of this question will lead to endless bickerings

between the rival factions of pressmen, and consequent annoyance to employers. There is but one safe course for the International Typographical Union to follow in cases of this kind. When the members of an allied craft show a disposition to cut loose and do for themselves, there should be nothing but kindly encouragement for their efforts. This they are entitled to and should receive. When a majority of the unions and membership of such a craft actually succeed in organizing a separate central body, then the International Typographical Union should no longer claim jurisdiction over that craft or any portion of it. The two organizations should and could then continue in harmony, each leaving the other free to an unrestricted discharge of its chosen work.

#### ROLLER MANUFACTURERS AND CRITICS.

TO the October issue of this journal Mr. William J. Kelly contributed an article on composition rollers and their treatment, giving vent to his opinions and ideas with his usual frankness. The management of this journal has no desire to discredit the published statements of any manufacturers, but it appears that Mr. Kelly's contribution is calculated to have that effect, judging from vigorous protests received from a few roller manufacturers. In this controversy regarding methods of manufacture individual judgment has its right of selection, and so far as THE INLAND PRINTER is concerned, no purchaser's ideas are sought to be influenced. We assume that Mr. Kelly does not claim infallibility, despite his high reputation as an authority on pressroom matters, and, in view of this fact, and to settle the matter beyond cavil, elsewhere in this issue we publish the statements of a number of pressmen who have used machine-made rollers as well as hand-made rollers. Meantime, we presume Mr. Kelly will extend his remarks on the subject, and there is no doubt that those who consider themselves assailed will have reason to modify their opinions.

#### THE COPYRIGHT LAW AND ITS PROPOSED AMENDMENTS.

JUST before the close of the last congress a bill to amend the copyright law of 1891 was favorably reported by the committee having it in charge. Its necessity is made apparent by the storm of protest which has come from certain publishers who have been profiting by the lax conditions which have heretofore existed and it is to be hoped that the author of the amendment, Congressman Hicks, of Pennsylvania, will be successful in securing its passage.

Whatever effect the making of the law of three years ago may have had upon the publishing business in general, it has been very unjust to that part of it which relates to etching and engraving. By its provisions, reproductions of any work of art may be executed abroad and brought to this country and be permitted to enjoy equal protection with work produced here by American skill and labor. The injustice of

transactions of this kind may be made more apparent by a statement of the fact that there are being published at the present time in the United States periodicals the illustrations for which are almost wholly the productions of foreign labor. Not only are the drawings made in other countries, but the reproductions in wood and half-tone and by etching *and the electrotypes* are made there and shipped to America to be produced under the protection of our copyright law.

Another of the defects of the law as applied to newspapers and periodicals is that if a reproduction of an illustration in a foreign publication is made by two papers in this country, the first one to do so has a claim for violation of its copyright against the second, even though the latter may have made the reproduction from the original paper containing it in utter ignorance of a similar action on the part of a contemporary. Then again it is possible for an unscrupulous person to copyright a picture of a prominent man, or building, or race horse, or anything of public interest, and place it where it may afterward be used in the columns of a daily paper, and then bring suit for violation of the copyright law, an action which in the past several months has been by no means an uncommon occurrence. A still further example of the queer workings of the law is that if but one photograph of a prominent personage or object exists, the newspaper first publishing it has the right, or at least the might, to prevent its reproduction in any other publication for a period of twenty-one years, even though it were possible for another paper to get a similar one from the same source.

The bill introduced by Mr. Hicks seeks to do away with these unjust discriminations, and it is to be hoped that in endeavoring to place it upon the nation's statute books he will receive the support his efforts deserve.

#### JOSEPH WETTER & CO'S ADVERTISEMENT COMPETITION.

ON page 116 of this issue of THE INLAND PRINTER, the advertisement of Joseph Wetter & Co. appears. For the best displayed advertisements made up from the copy printed in typewriter type in the advertisement mentioned, three prizes will be given, namely :

First Prize, One 5-wheel Wetter Typographic Machine..	\$25.00
Second Prize, Cash.....	15.00
Third Prize, Cash .....	10.00

Each contestant will receive a complete set of the designs submitted. Decision will be made by three judges, who will be selected by The Inland Printer Company. Contributors must adhere closely to the following rules :

- 1.—Twenty-five proofs of each specimen, printed on paper trimmed to the exact size of 5 by 8 inches, will be required.
- 2.—An electrotype of each specimen will also be required to accompany the proofs.
- 3.—Each contributor must send his name and address in a separate *sealed* envelope, with a number, letter or motto, or



some other distinguishing mark, written on the outside of the envelope. This mark is to be printed at the foot of the competition sheet, and also placed close to the bottom of the electrotpe. The envelope will not be opened until the award is made, when the result of the competition will be published.

4.—The matter must be set not larger than  $3\frac{1}{4}$  inches wide by  $4\frac{1}{2}$  inches deep, the intent being to print it as a  $\frac{1}{4}$ -page advertisement in THE INLAND PRINTER.

5.—Full latitude is allowed as to the style of work—ornaments, rules and borders are admitted—the idea being to leave to the discretion of the compositor what constitutes good composition for an INLAND PRINTER advertisement of this character. No color work will be considered.

6.—Electrotypes must be mounted on blocks trimmed to a width of  $3\frac{1}{4}$  inches exactly.

7.—Award will be announced in THE INLAND PRINTER for January. No specimens will be considered which arrive later than December 15.

Simultaneously with the publication of the January issue of THE INLAND PRINTER, Joseph Wetter & Co. will forward prizes to the successful competitors.

Written for THE INLAND PRINTER.

#### THE PLANER AND ITS USE.

BY LOUIS L. PRICE.

THIS essential tool of the printing business has been left severely alone by writers, for the reason, perhaps, that it has not been deemed of sufficient importance to incite any remarks. It has frequently been called the "typefounders' friend," and when in the hands of careless or incompetent workmen we must all acknowledge that term has been truthfully applied.

During an experience of fifteen years in various offices throughout the country, the writer has used many different kinds of so-called planers, running from a small piece of wooden furniture to a large piece of an old-fashioned bedpost, highly varnished. Different sizes are made by manufacturers of printing material, but the size in general use is about seven inches long, four inches wide and two to three inches in height. As a fit companion for this size planer, a mallet weighing from one and a half to three pounds, is generally found. This size is well adapted for newspaper, poster and other large forms, but for other work it is altogether too large. Equally as good results, with less damage and wear to the type, can be obtained with a planer four and one-half inches long, two and one-half inches wide and one and one-half inches high. Printers will find this size extremely useful in planing forms with cuts, open work, etc. A number of printers advocate the use of a small hammer instead of a mallet. For some reasons a hammer is good, but a small mallet weighing from six to twelve ounces is preferable.

The wear of type is generally conceded to come from long runs and too much impression, but it is certainly a fact that no small amount of wear is brought about before the form ever goes into the pressroom, and a large percentage of that is done with a planer and mallet in the hands of an incompetent or careless workman. How often do we find the printer planing a form after the quoins have been driven as tightly as possible. He not only does so with large forms, but

also does so with small forms of one or two lines. Let that kind of a printer stand a form on one of its edges and then, with a piece of wood and mallet, try and drive out a few of the letters, and if he does not "pi" the whole form in the attempt he will readily discover, if the lines be properly justified, how hard it will be to even stir the letters. Forms for cylinder presses are often planed four and five times before they reach the pressroom. Is there any need of this? Does not every cylinder pressman unloosen the quoins and plane the form before he takes his first impression?

"Bottled" type is frequently found, but, as a rule, the printers do not know just how it became so. Some claim that it is the fault of the typefounder, others that the fault lies in the pressroom, while a few say the cause is too hard planing. The last is certainly a logical reason, for it is a well-known fact that one or two lines can be "upset" by planing too hard, and if you can "upset" one line by hard planing at one time, why will not a larger number of lines become "upset" by constant hard planing?

Very little care is taken of a planer, and it is constantly being thrown around, nearly always lying on the stone face down, and it is seldom that a workman looks at or wipes off the face before placing it upon the type. This should always be done, for a wet lead, small letter or a lead shaving will sometimes adhere to the face of the planer, and if not discovered before the first blow of the mallet no little damage will result.

In planing a form, the workman should commence at the outer edge and work toward his body, raising the planer from the type each time—not dragging it over the type—so that he can see before he delivers the blow of the mallet whether there is anything lying on the form. At the edges he should be very careful that the planer does not extend over the form, so that when the blow is delivered the planer will not turn.

Before planing, the quoins should always be tightened and then loosened. Great care should be exercised on forms of script, and a good way, before placing the planer on that kind of a form, is to go over it carefully with the hands, pressing the letters down. The overhanging letters in many styles of script are very delicate, and a slight blow, even if it does not break the letter, will render it useless or cause the pressman a great amount of labor. In planing a form containing cuts do not place the planer over the cuts and the type, for if the cut is high the type around it receives no benefit of a planer whatever, and it is here that a small planer can be used to a better advantage. Of course, it takes longer to go over a form with a small planer, but if one takes into account the damage done by a large planer and a large mallet on a small form, he can readily see that the smaller is by far the most economical.

Planers wear out like everything else, and when they are worn rough and uneven, do not hesitate to purchase new ones, for they are certainly not expensive, and a new one may be the means of saving in wear and tear of type many times its cost.

Written for THE INLAND PRINTER.

## GRADATION IN HALF-TONE.

BY W. H. HYSLOP.

IN the "Notes and Queries" department of this magazine an artist correspondent writes: "I am much distressed about the quality of some half-tones made from wash drawings. The drawings show fine gradations from light to heavy shades, but in the half-tone plates the gradations are lost." He but voices the thoughts of a very large number of artists who certainly have had in time past great reason for complaint in that their work has not received justice at the hands of the photo-engraver.

It would be very hard to guess at the number of half-tone plates turned out in this country in a single day, and yet how few of them have that fine shading of tone, from a pure black up to the highest light, passing from the one tone to the other in an almost imperceptible way.

The general way is to have the whitest of skies, and a jump from black to light gray. Photography is consequently blamed and held to be incompetent to give the finest shadings, but this is not so. Photography is not at fault, but the photographer is. Perhaps it is because of their education that the general run of half-tone photographers imagine the highest point of excellence to be a clean, white sky, and to this end will devote all their energies.

A picture having a gray sky is given one of this class to copy. What does he do with it? He exposes for the shadows with one stop and closes up his high lights with another, but he closes them up so much that in nine cases out of ten the effect is too chalky, and quite unlike the original; the difference between the dark and the light is too sudden, it is too glaring.

A great number of persons seem to imagine that there is great latitude in photography, that you can do anything with a wet-plate negative, but this is true to only a very limited extent, and wherever it is tried by means of various stops to get the best results, that means must necessarily fall far short of the artistic requirements.

To get the finest results we must have one stop and its correspondingly correct separation between screen and sensitive plate, as this is the only means whereby we can get in a negative the true gradation. The action in this case is gradual, and it is only necessary to give correct exposure to get a perfect negative giving any gradation of tone, and it only remains to print and etch it properly to get something good to look upon.

Unfortunately there is only one process, or perhaps two, of printing on copper which will give perfect results, and there are so few firms using this best process that there is little wonder that the results are not of the best.

The trouble is that the shadows get so much over-printed that the detail in them cannot be etched. This can be seen any day by anyone who has the

curiosity to pick up a copper half-tone block and examine it; it will be found to have many indications of detail in the shadows, but they have no effect on the printing surface, and it is just at this point between the black and the gray where that detail is most needed; its strongest point is its point of greatest weakness, and it should be the endeavor of photo-engravers, masters and men, to overcome that point, and they would hear fewer complaints from artists, and have the satisfaction of turning out work the high-class character of which nobody can deny.

Written for THE INLAND PRINTER.

## TEXTS FROM "PRESSWORK."

BY WILLIAM J. KELLY.\*

"Raise the bearers on the bed of the press a thick tissue sheet more than type height. Adjust the impression screws on each end so that the bearers on the cylinder and those on the bed shall press together gently when on the impression."—PRESSWORK, chap. xiv, p. 66.

THIS simple method of adjusting or regulating an old or new press comes within the scope and ability of any ordinary pressman. The language employed and its meaning is undoubtedly as clear as noonday light, so that it cannot be misunderstood. But why is such nicety and precision necessary in setting a printing bed and cylinder before the make-ready of a form is proceeded with? Simply that *uniformity of touch and contact* may be secured when the latter detail has been completed and the machine is considered ready for work.

It may be asked, "Why set the bearers on the bed of the press a thick tissue sheet of paper more than type height? If set below type height, what would be the consequence?" The sheet of thick tissue paper is intended to allow for the usual *extra* circumference a newly built-up tympan creates and which only pressure on the form of type, when printing has begun, can force, in a gentle manner, to the *true* circumference or periphery of the cylinder. The periphery of a correctly packed cylinder should always conform to the area of the form on the bed, and its printed impressions tally, in truthfulness, with the size of the matter in the form. If a moderately thick sheet of paper is added to the already packed cylinder its circumference is increased just that much at the taking end of the printed sheet and is gradually augmented at the leaving end, dependent to a large degree on the width and character of the form from its taking and leaving ends. In other words, if the form is wide from the two ends spoken of, the register surface of the printed sheet has been *extended* to at least twice the thickness of the one added to the cylinder.

The method laid down in our text is suitable for nearly all the different kinds of work sent to the press-room. It has been found safe and economical. Safe, because the most exacting requirements have been

\*NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.



satisfied by its smoothness and precision; and economical by reason of the small percentage of wear entailed on long runs on forms.

Setting bearers below type height is not a wise course for pressroom procedure, and should never be resorted to when it can be avoided. Cases have occurred, and doubtless will occur at times again, where it has been found expedient to set them from one to three thin sheets of paper lower—say an eighth of a pica lower—and to drop the cylinder to a corresponding difference; but this occurs in the case of small and very light forms, and is done mainly to secure register on colorwork where preceding forms of color have been printed off on cylinders of smaller circumference. Other than the exceptions quoted, there is no more reason for lowering the bearers on the bed below type height than there is for altering the impression screws for every job put to press. The damage attendant on running low bearers begins with the first impression and ends with the last one—the total damage to the form being dependent entirely on the length of the run.

We have somewhere read that cuts and type in the form should be higher than the bearers! This is a serious mistake. The bearers on the bed of the press should never be lower than type height, except in such cases as we have noted, and a skillful pressman can overcome most of these *without* lowering the bearers. If a change of height of bearers is imperative for light forms we prefer the method of the workman who will raise them a few sheets higher up than type height and prepare his tympan accordingly. If the bearers on bed and cylinder are trued up and down to each other, whether of standard height or higher, there should be unison in action of both bed and cylinder; provided the make-ready is in consonance with mechanical methods. When a pressman finds that this rule is inoperative he should look elsewhere than to the position of the bearers for a remedy. From an experience of many years on all kinds of presswork and presses it has not been found necessary to vary from the rule laid down in the text to this article. Indeed, so fully convinced of the correctness of this theory have the builders of printing presses become that they have adopted this standard and also placed *immovable* bearers on their perfecting and fast-running machines.

A DAILY newspaper says that Miss Margaret Armstrong, daughter of D. Maitland Armstrong, the architect, and Miss Alice Morse, a graduate of Cooper Union, are two women who have won distinction in designing book covers. Both of these women have worked for such well-known publishers as Harpers and Scribners. In this field, as in all others for women, the most successful are those who make themselves proficient in every detail, their design, when finished, showing the whole color scheme, the texture of cloth and the exact measurements. Though a ready designer can complete a cover in a few hours, having first read the book, which she is expected to do, and, though the best-paid workers receive from \$15 to \$25 for a single cover, it is claimed, and is probably true, that women cannot yet make a living in this line. But they can make some money if they can do the work excellently.

Written for THE INLAND PRINTER.

#### BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY IRVING.

SIR WALTER RALEIGH had a fine saying that "Death puts into a man all the wisdom of the world without saying a word." The rare old English worthy himself had no fear of the Grim Destroyer. The day before his execution he was in high spirits, and remarked to a friend that he hoped he would secure "a good place at the show next morning. He himself, he said, was sure of one." And when his wife came to tell him that she had obtained permission to dispose of his body, "It is well, Bess," he said, "that thou mayst dispose of that dead, which thou hadst not always the disposing of when alive." A little later he sat down and wrote his famous poem, which closes with this stanza, that may not be new to our readers, but will bear repeating:

Oh cruel Time, which takes in trust,  
Our youth, our joys, and all we have,  
And pays us but with age and dust;  
Who in the dark and silent grave,  
When we have wander'd all our ways,  
Shuts up the story of our days.

Next morning he examined the headsman's ax, carefully passing the finger along the edge, and remarked with a smile: "'Tis a sharp medicine, but one that will cure me of all my diseases."

We do not know if Raleigh had any morbid curiosity about death, and tombs, and monuments, but he had abundant humor, and the remark of Lord Holland about Selwyn was not unworthy of him, "The next time Mr. Selwyn calls," said Lord Holland on his deathbed, "show him up; if I am alive I shall be delighted to see him, and if I am dead he will be glad to see me."

PERHAPS Dr. Franklin's epitaph has been already printed in these columns, but it is more familiar than that of another early American printer, John Foster, who died in 1681, and being much respected, his memory was honored by two poems, one of which (by Jacob Capen, afterward a minister of Topsfield, Massachusetts, as we learn from Horne's "Study of Bibliography") concluded with the following lines:

Thy body, which no activeness did lack;  
Now's laid aside like an old almanack;  
But for the present only's out of date,  
'Twill have at length a far more active state.  
Yea, though with dust thy body soiled be,  
Yet at the resurrection we shall see  
A fair EDITION, and of matchless worth,  
Free from ERRATAS, new in heaven set forth;  
'Tis but a word from God, the great Creator,  
It shall be done when he saith *Imprimatur*.

Franklin certainly improved on this, but perhaps we have had enough "talk of graves, of worms and epitaphs."

AND yet we are moved to inquire, "What has become of Mr. Aubrey Beardsley?" We have actually taken up two foreign and three domestic periodicals of recent date, in none of which have we found that artist's name even mentioned. Perhaps editors generally have about reached the conclusion that much of Mr. Beardsley's later work bears the same relation to the best done in his earlier manner that perspiration does to inspiration.

MR. WILLIAM LORING ANDREWS has brought forth his yearly booklet, and a most exquisitely beautiful and modest production it is. "A Stray Leaf from the Correspondence of Washington Irving and Charles Dickens," he calls it. He might have pluralized the title, as there are actually forty pages, exclusive of fly leaves, but these are all of heavy, rich Japanese vellum, "embellished with engravings on copper and zinc" by Mr. Edwin Davis French, and printed at the De Vinne Press, in a type very restful to the eyes. Irving and Dickens, who were not insensible to beauty, had never such compliment paid to them by publisher who worked for gain

as has been done by this one, who works for love. We say this with the full knowledge that every one of the copies of Mr. Andrews's book offered for sale (there are only seventy-five printed, of which seventy are for sale) cost the publisher and author more than the price asked for it—\$5. This modest, painstaking effort is a very valuable contribution to the "ana" of two men who are ever deserving of what is best and choicest at the hands of their countrymen. One wishes they might be conscious of the tribute paid to their memories by a book-loving enthusiast.

WHILE on the subject of taste in printing we should like to mention another modest effort, in a different line to be sure, but commendable alike for its brevity, and its extreme simplicity and tastefulness. We allude to a diminutive pamphlet entitled "Books and Their Public," just fresh from the Dial Press, Chicago. This pamphlet is a short summary of potent reasons why readers and advertisers should patronize "the best critical journal in America." Enjoying, as it does, the distinction of great dignity and elegance as a "journal of literary criticism, discussion and information," we are surprised, nay, shocked, to find it making use of the colloquialism "pat opinion," as if it were making a "stand" in a little game. The use of the expression in this instance can only be condoned on the hypothesis that the pamphlet is addressed to the advertiser rather than to the reader, and because the opinion referred to happens to be that of another journal of less dignity, and less discrimination in the use of English than the *Dial*.

AND there is still another delicate brochure which, in its form, in the quality of its paper and presswork, as well as in its beautiful typography and decorations, claims our admiration. This Portfolio Club programme shows how a very simple matter, if treated artistically, may appeal to the eye and command our attention even when we are in no way concerned

### Constitution

Article I. The name of this Club shall be The Portfolio. Article II. The object of the Club shall be to bring the various art interests of the community together, and promote a spirit of art interest and appreciation. Article III. The membership of the Club shall be limited to seventy-five, and shall be recruited from those interested in the various branches of art. Article IV. Section I. Application for membership shall be in writing signed by three members of the Club. These names shall be posted in the Club room during at least two meetings before balloting. Section II. The election of members shall be by secret ballot, and one black ball in each seven cast shall be sufficient to prevent an election, provided that no candidate shall be rejected unless he receives at least three black balls. Section III. Before taking his seat, each member

with its contents. The Caxton type, of which we give a specimen page of the smaller font, is very "fetching" in its brilliancy of color against the rich tone of the Japan paper, and this effect is heightened by the abundance of margin. We wish that our reproduction could give a better idea of the charm of the original, and of the credit due to the printers, Messrs. Carlon & Hollenbeck, Indianapolis, who also print *Modern Art*, the excellent quarterly published by Mr. J. M. Bowles, of the same place.

WE reproduce a title-page by Mr. E. S. Holloway, from a new book of poems which, in itself, needs no other comment

than that the design within the circle is, in the original, printed in two colors, terra cotta and black. There is a frontispiece by F. V. Du Mond, but the cover design and "thirty headpieces in a new and charming manner," to quote from the prospectus, are all by Mr. Holloway. The color of the buckram cover on the copy before us is bright yellow, and

## MADONNA and Other Poems

WRITTEN BY  
HARRISON S. MORRIS



PHILADELPHIA & LONDON  
J.B. LIPPINCOTT COMPANY  
M.D.CCCXCIV

the cover stamp is in gold, a combination unusual if not quite new. Many of Mr. Holloway's little headpieces are really vignette landscapes drawn from pictures or sketches made direct from nature. The poet and the artist, who are personal friends, have worked in harmony and have tried to keep the American note throughout—where the themes are classic they are native, "racy of the soil" as it were. Mr. Holloway is a successful water-colorist whose work deserves to be, as in time it surely must be, better known in the West. The little landscape vignettes in the "Madonna" will go far to strengthen his position in the East, as they must also gain him recognition



HEADPIECE BY E. S. HOLLOWAY.



in the West. The Messrs. Lippincott have lately issued two other books, "Sorrow and Song," by Coulson Kernahan, and "The Old, Old Story," by Rosa Nouchette Carey, both of which contain decorations by Mr. Holloway worthy of careful study. We find so much that is fresh and charming in Mr. Morris's Poems that we are tempted to close this note with two snatches, taken at random, of which the first shall be from "A Winged Oracle":

Bird in the mid-bough!  
Making the wind a lyric, and the leaves,  
Making to listen like a little throng  
Tiptoe about a harper—  
Tell me, O robin of the wood, if thou  
Hast ever dreamed of life, of larger life?  
Hast ever dreamed of death?



HEADPIECE BY E. S. HOLLOWAY.

The second selection must be the sonnet entitled:

## AT WALDEN POND.

The wind was like a trumpet in the pines,  
The waves made syllables against the shore,  
And every wilding bud about me bore  
News at its lips and made me nodded signs.  
And wherefore? I was pacing through the vines,  
Treading the turf the feet of Thoreau wore.  
Had hand upon the latch of Nature's door,  
Where came the Seer to learn her whispered lines.

In leaf, in blade, in pebble, in the air,  
And in the steel-blue waters of the pond,  
Even in the sandy clod, they hovered there;  
For he who brought her radiance from beyond,  
And he who grasped her great hands brown and bare,  
Have found the earth a mourner long and fond.

"LET us prose," as Lamb used to say after delivering himself of a poetical effusion. The Kipling family seem to be pretty generally embarked in literature. The father and the son between them have done much in the noble cause of letters, and now comes a "Miss Kipling," otherwise a Mrs.



HEADPIECE BY E. S. HOLLOWAY.

Fleming, sister to Rudyard, with a polite bow in the periodicals, to claim our attention and patronage. Miss Kipling is said to be a well-known figure in the smart set at St. Andrews University, Scotland. Mrs. Kipling, the wife of the poet, is heard no more in the land, but some fine day she will "bob up serenely" again, when the

Rudyards cease from Kipling.  
And the Haggards ride no more.

The family, as such, is not likely to sink into a state of innocuous desuetude.

WILL someone tell us who wrote the beautiful lyric entitled "The Chemisette"? The three stanzas following make us wish to possess the poem in its entirety:

O Chemisette! the fairest yet  
That e'er hid bosom purer, whiter!  
Thou dost not know what envious woe  
Thy veiling snow hath given the writer.  
So trimly frilled—so plumply filled!  
And then the eyes that shine above it!  
I burn—I long—nor is it wrong,  
(At least in song), dear girl to love it.

Sweet Chemisette! the coral set  
To chain thy folds in gentle duty  
Flings round a glow upon the snow  
To heighten so thy blushing beauty;  
And ne'er before, on sea or shore,  
Did coral feel a softer billow—  
Nor could the gold around it rolled,  
Though ten times told, deserve the pillow!

O Chemisette! below thee met  
A rosy ribbon binds her bodice;  
And in her mien is clearly seen  
One-half the queen, and one the goddess.  
Her voice is low—how sweet its flow!  
Her upper lip disdains the under;  
Her curls are like dark waves that strike  
A marble cliff—then rush asunder.

Written for THE INLAND PRINTER.

## PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

DURING the year the number of patents has fallen off considerably, and, of course, the number relating to printing has been proportionately small. In September there were only some half dozen or so relating to this branch of the industry. The patents granted were of considerable interest, and they will be described with somewhat more than ordinary minuteness.

The first patent illustrated was taken out by Alfred Brookman, of New York city. The main cut, Fig. 1, shows a side

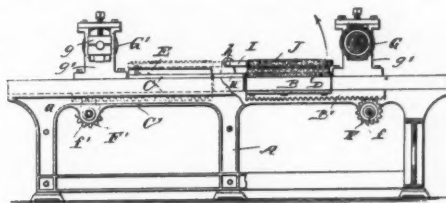


FIG. 1.

elevation of the apparatus, which is intended to print designs on glass, etc., and Fig. 2 shows a detail view of the transfer pad. At the ends of a rigid frame are mounted rollers beneath which, at appropriate intervals, is passed either the design bed or the printing platen, both of which reciprocate along the top of the frame. Between the bed and the platen is a block carrying a pivoted yoke, which itself carries a centrally pivoted transfer pad, as shown in Fig. 2. The design carried by the bed B is inked, and the transfer pad thrown over on top of the same. The bed is then passed under the roller at the right, and the ink is transferred from the design form to the pad. The bed is then withdrawn from beneath the roller, and the pad thrown over until it rests with the same side down upon the plate of glass to be printed. The bed is now moved still further to the left, until the pad and glass plate are passed beneath the roller, at the opposite end of the frame, and the design is transferred from the pad to the plate of glass, and this without liability to injure the same.

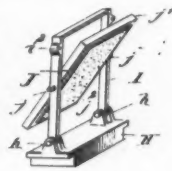


FIG. 2.

In Fig. 3 is illustrated a hydraulic stereotyping press, invented by William J. Egan, of Milwaukee, Wisconsin. The

lower part of the press, which contains a bed plate capable of being heated by steam, and the upper part, which contains a water tank, are hinged together by a rod, F, passing through holes in heavy strengthening ribs cast at short intervals upon the two parts. The upper part carries a diaphragm of soft rubber or other fluidproof material, and the space above this is in communication with a cylindrical water chamber. Within the chamber is mounted a piston which is advanced to expel the water by a screw, having at its end a large hand wheel. In operation, the type form is placed upon the bed, and the moist papier-maché matrix is placed upon the same and blanketed in

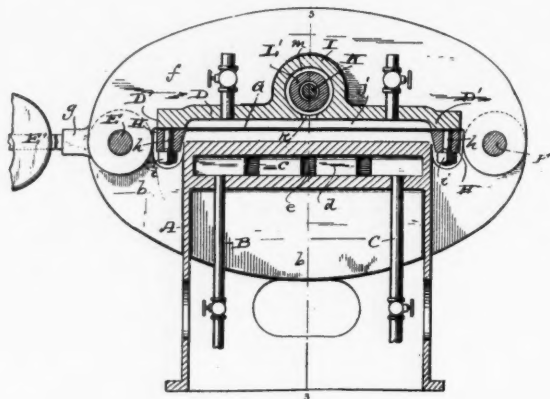


FIG. 3.

the usual manner. After clamping the two parts together, the piston or plunger is advanced to drive the water from the cylinder into the space above the rubber diaphragm. This being yielding, the papier-maché is forced down into the spaces between the type, and a perfect matrix is formed. Steam is now let into the hollow bed, and the matrix is thoroughly dried before being removed therefrom.

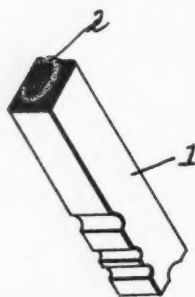


FIG. 4.

Fig. 4 illustrates a type invented by George W. Weaver, of Rochester, New York, and Fig. 5 a small stereotyped plate constructed therefrom. The object of the invention is to afford a form of type with which it is possible to produce an absolute facsimile of work done by the typewriter. This is an end long sought for by printers in order that circular letters may appear as though specially intended for each individual to whom they are sent. To secure this result, the face of the type, instead of being smooth, is formed with a series of lines at right angles with each other in order to imitate the effect of the typewriter ribbon which is interposed between the type arm and the paper written upon.

Daniel Maurer, of Middle Village, New York, invented the printing press shown in Fig. 6. The type bed B is pivoted to a rigid base so that it can be turned backward while the types



FIG. 5.

are being placed in position, and then moved in to the vertical position and locked for printing. The platen is hinged in front of the type bed and is pressed against the type by strong springs, 29, when said springs are put under tension. This is done by drawing forward the hand lever a proper distance. The lever is then released and the springs 29 cause the platen to approach the type with a quick movement,

while the springs 36 restore the hand lever to its normal position.

Mr. Louis K. Johnson, of Brooklyn, New York, took out a patent covering a number of additional improvements in type distributing machines of the nature of those formerly patented

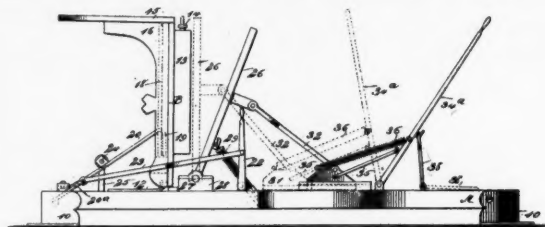


FIG. 6.

by C. W. Dickinson, and improved upon from time to time by William A. Sorinz and himself. The patent has been assigned to the Empire Typesetting Machine Company, of West Virginia. No single view can illustrate all of the novel features covered by the patent, but Fig. 7, which is a vertical cross-section view of the entire machine, shows the adjustment of the raceways, the device for positively throwing down the feeder hooks, and the adjustment of the channeled grooves.

In addition to the above features, the invention aims at improvement in construction of the plunger which moves the row of carriers forward from one raceway to another; improvement in the spring devices for more positively holding the feeder hooks down and causing them to engage the ejectors of the carriers with absolute certainty; and to improvement in

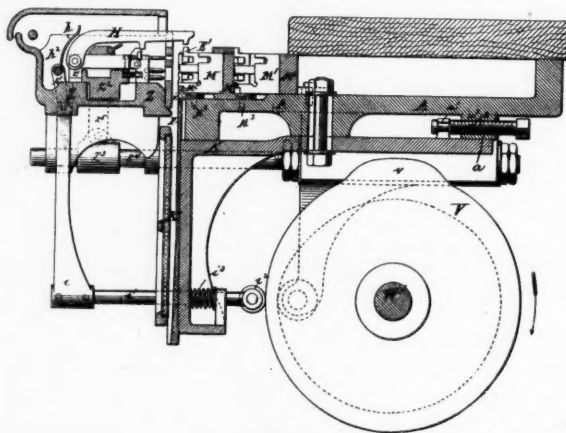


FIG. 7.

the construction of the type driver, whereby it is possible to easily replace that portion which gradually becomes worn by the operation of the machine.

Mr. Henry F. Herkner, of Brooklyn, New York, has registered the trade-mark "CELLU-TYPE" for use in the business of manufacturing and selling printers' type and advertising cuts.

#### KNEW GEORGE SAND WELL.

Colonel James Russell Lowell tells the story that one of the gentlemen he met in Chicago had a great deal to say of his travels in Europe. Colonel Lowell remarked that he greatly enjoyed the French literature, and that George Sand (the pen name of Madame Dudevant) was one of his favorite authors.

"Oh, yes," exclaimed the Chicago gentleman, "I have had many a happy hour with Sand."

"You knew George Sand, then?" asked Colonel Lowell, with an expression of surprise.

"Knew him? Well, I should rather say I did!" cried the Chicago man; and then he added as a clincher: "I roomed with him when I was in Paris."—*Chicago Record*.



## ROTARY PRESSES.\*

THE rotary press is without question the press of the future. When the reciprocating motion of any machine can be substituted by the rotary motion, it is superior in its wearing and money-earning capacities. A simple review of different presses will show the correctness of this proposition.

The hand press of the last century, on which balls were used for inking, produced about 100 impressions per hour. The hand press of later date, by using rollers instead of balls, 250 impressions per hour. The press invented by Koenig in 1814 (our present so-called stop-cylinder press) produces about 1,000 impressions per hour. The Napier press, invented about 1823, called in our country "drum cylinder," averages 1,500 impressions. The two-revolution presses, about 2,000.

The speed of the rotary press cannot be stated, as it depends altogether on the quality of the work required; it is, of course, greater on inferior than on superior work. A newspaper press will give up to 20,000 impressions (about 1,000 feet of paper per minute), while a press working four colors at once, for playing cards, will give only about 200 feet per minute. This is about the average speed we will be able to reach for job and book work of the better class.

Now, let us see why it is that the speeds of the various presses differ. The Koenig, or stop-cylinder, press only occupies one-fourth of its time at actual work. The drum, if geared three to one like the older Hoe, does work one-third of its time; the latter, if geared five to one, two-fifths of its time. The two-revolutions work one-half of their whole time. The rotary works continually without interruption—prints and inks, so that there is no time lost.

It would be impossible to give all details of the construction of the different machines, and give rules how to successfully run them, in so short an article; so I will give only a few points which have to be observed in the use of all machines.

To do good work, it is positively necessary that all surface speeds be alike. In all well-designed machines the various parts work harmoniously when they leave the factory; the errors are generally created by the operator. We will take, for example, a drum cylinder—say, with a cylinder 30 inches in diameter. The circumference of cylinder is 30 by 3.1416, which makes 94.248 inches. The bed moves, driven by the rack, at exactly the same speed. Now, if the pressman is careful to make his tympan and the sheet that is to be printed exactly the height of the bearer on the outside of the tympan, the surface speed of the type on the bed and cylinder is alike, and the result satisfactory.

Unfortunately we find said tympan is often either too high or too low, and then the machine cannot turn out satisfactory work. Let us prove this by figures. A sheet of good printing paper is about .006 inch in thickness. Now, say the pressman has three sheets more backing: the diameter of the cylinder would be 30.018 times 3.1416, equals 94.3045 less 94.2480—the proper diameter—equals .0565, which is the difference in size. This divided by 3, on account of only one-third actual printing surface, equals .0565, divided by 3, which equals .0188, or eighteen one-thousandths. But to illustrate it let us make it two one-hundredths. This is the amount the tympan will slip on the type. This slipping motion is repeated 1,500 times in one hour. If any one of you will take a pile of paper and a bone folder, and move over the pile with the same pressure that the press gives, you will succeed in moving the top sheet thirty inches in one hour. It is easy to see the consequences: first, the traveling of overlays, the stretching of tympan, and a tremendous wear on type or plates, because, instead of a straight pressure, all of these surfaces have to resist that sliding motion.

Of course, the machine itself being constantly strained, requires a great deal more power to run it, and finally gives

way in the weakest part. The many mysterious breaks on such parts as the driving-wheels and racks are caused simply by this small but irresistible strain. I think this is sufficient to show the importance of the size of the tympan. Attention to this part will reduce repairing bills considerably, and will go a long distance in the saving and wearing of type and plates. It will produce better work, and prevent the breaking and wearing of the exposed corners of type; also the slur so often seen on the last line.

The rule above mentioned, "have all surface speeds alike," is also to be applied to the rollers. Most rollers in the better machines are driven by the friction of the ink cylinder. In all well-constructed machines, the size of the said cylinder is correctly calculated, so that the surface travels as fast as the bed and cylinders; and, if the rollers are set lightly against this surface, they will travel at the same rate of speed. But this is quite different when the rollers are set too tight.

Rollers are generally .3 inches in diameter; 3 times 3.1416 equals 9.4248 inches in circumference. Now, suppose the roller is crowded one-tenth of an inch against the ink cylinder. The surface will travel at the rate of 10.531 inches—a difference of .6283 inch in one revolution; the consequence of which is a slipping on the form. This will cause a filling up of the crevices in the form, cause muddy printing, continual washing of the form and great loss of power in the operation of the machine.

The only exception to the above rule, "have all the surface speeds alike," is in the tapes or strings which carry the paper from the delivery pulleys over the fly. I have found it beneficial to increase the speed of said delivery means somewhat—of course very little—because the increased speed insures better results in keeping the sheets straight.

The above mentioned points are such as can be applied to all machines where cylinders are used. The platen presses, of course, are of an entirely different construction, so we will devote another time to the discussion of them and their merits and faults.

## KEERFUL FEEDIN'.

"Speakin' about keerful feedin'," remarked Half-Medium Bill, as he thoughtfully tuned up his lyre, "the best job of feedin' I ever saw, was when I was foreman of an office in San Francisco. We had a job of 35,000 half-tone calendars, and the man who was gettin' 'em was awful perticular and ordered 'em inked twice. The pressman remarked to himself that he didn't have no time fer such foolishness as that, and told the feeder to go ahead and roll 'em once. The customer got onto it and returned the whole lot, sayin' 'He'd have 'em inked twice or not at all.' The pressman was just reachin' fer his coat to take French leave when the feeder says to him, 'Sposin' you put that job back and try a few sheets.' The pressman didn't have much hopes, but as a last resort he tried it." Here Half-Medium Bill paused, and a solemn silence fell on the assembly. "How did it do?" asked a young man who wasn't very well acquainted as yet with Bill's propensities. "Do? Well, I should say so; she feed the whole job through the second time, and the customer was so pleased that he come down and told the boss that the last job was the best he ever had and he was sorry that we spoiled the stock the first time." "Had to run 'em slow, I reckon," ventured the new man. "Slow, nuthin'. She run 'em so fast that I had to stop the press four times to plane down the quads that had worked up in an electrotpe."—*Arthur K. Taylor.*

It is said that a man who won't take a paper because he can borrow one, has invented a machine by which he can cook his dinner by the smoke from his neighbor's chimney.—*Telfair Enterprise.*

This same fellow sits in the back pew in church to save interest on his contributions.—*Atlanta Journal.*

\*Paper read before Cincinnati Typothetæ by Mr. Henry Barth, of the Cincinnati Typefoundry.



Half-tone reproduction from photograph by  
FRANKLIN ENGRAVING AND ELECTROTYPING CO.,  
(Formerly A. Zeese & Co.)  
341-351 Dearborn street, - - Chicago.  
Duplicate plates for sale.

"KEEP YOUR EYE ON ME!"





While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

### COMPETITIVE ESTIMATING AGAIN.

*To the Editor:* ORANGE, Cal., September 26, 1894.

On Monday, 24th inst., the board of supervisors of Orange county opened bids for printing the Great Register. The register contains about 3,500 names and bids were for printing and binding four hundred copies. Following are the bids:

Shaw & Wallace, Santa Ana.....	17	cents per name
Post, Orange.....	11½	" "
Livengood & Rowan, Santa Ana.....	11	" "
News, Orange.....	8½	" "

Why in the world cannot master printers get their heads together on a job like this, and bid it in for 14 cents, pay 10 cents for printing and have a bonus of a cent a name to divide among themselves?

JOHN EASTWOOD.

### WANTED—A METHOD OF ARRANGING SAMPLES OF PRINTING.

*To the Editor:* HARRISBURG, Pa., October 3, 1894.

I would like to solicit suggestions, either through the columns of your magazine or otherwise, as to some method of arranging samples of work done in a large printing office.

The keeping in order and of ready access of the samples is part of my work, and I do not feel satisfied with my present arrangement.

I have a set of large, deep drawers, and these I try to keep labeled so I can at once lay my hand on a desired sample, but I find myself "at sea" many times. For example: I have two drawers labeled miscellaneous, A-Q, R-Z; they are becoming so very miscellaneous that I cannot find anything I want to, and I have no more drawers that I can again divide them. Other drawers I have devoted to stationery samples, but I find my system there is not perfect enough to aid me to lay my hand quickly on a letter-head, bill-head or statement of any certain party.

Any aids or suggestions will be very welcome.

F. R. MARSH, 108 Balm street.

[A series of large envelopes or portfolios made to fit the drawers, and labeled A, B, C, etc., each drawer being devoted to a particular kind of work, while the portfolios or envelopes would subdivide the work according to the names of customers, might supply the requirements of Mr. Marsh.—ED.]

### TRANSFERRING.

*To the Editor:* INDIANAPOLIS, Ind., October 9, 1894.

In the September number of THE INLAND PRINTER appeared an article from the pen of Mr. J. F. Earhart, of Cincinnati, treating on tint blocks and a process of transferring upon the same, which the writer has tried a number of times, but without any striking evidences of success. The system is one open to criticism, as to its real practicability in procuring a perfect register, so essential in colorwork. After years of practice in chromotypography, and experimentation with nearly every known process and wrinkle for the execution of perfect register colorwork, the writer struck upon a system for

transferring that fairly overtops the process as offered by Mr. Earhart, and gladly gives the secret of its workings for the advancement and profit of the craft generally. With this system metal, boxwood, cardboard (Evelyn), patent leather or glass can be transferred upon with ease and accuracy, making tint blocks both durable and effective. Mr. Earhart's plan of placing an impression upon a block, face down, held in position with drawing tacks and rubbed with a burnisher or ivory stick may work all right in the hands of an expert (even then it is liable to move), but for the ordinary printer who wants good results quickly it is impotent in its effectiveness. As to material for tint blocks the writer has found patent leather as satisfactory as anything yet brought out for the major run of work, being cheap and easily handled. Leather should be mounted over a 6 or 8 ply cardboard, first glued to the block, and with a sharp penknife cut through to block, thereby avoiding high shoulders, which are liable to take the impression.

To transfer any form, ornament or cut to a block, take six or eight impressions on hard paper, carry plenty of ink (not too much). Have block locked in chase for any press, remove rollers, moisten the finger with ink and place on four corners of block, put on solid tympan and take an impression on same, after which rub block off with a rag; now place one printed sheet, face up, over where the ink marks appear on tympan, and, with possibly a little more packing take an impression, letting press stand on center one-fourth or one-half a minute; take out form (block) and dust on gold or other bronze, brushing away the particles, and you will have a block that cannot deviate a hair when cut to lines, the transfer being absolutely correct. Proceed in the same way for as many blocks and colors as is desired.

It is not difficult to comprehend the superiority of this system for transferring over that offered by Mr. Earhart; who would use tissue paper pasted to block and dusting same with Chinese-white flake, and, more impracticable still, to tack an off-set impression to block and essay to bring out the lines by rubbing on top to get the transfer, the least displacement of which would ruin the entire work? With the bronze process, if the transfer is not sharp enough, rub block off dry and put extra cardboard under tympan or back of form (block), take another transfer from a printed sheet, the extra supply of ink still retaining its moisture and sufficient to hold bronze to block when reapplied.

It is well to print thirty or forty sheets or cards, as the case may be (on inferior stock), to be used as tests, and scatter them through the work to be printed so one will be fed in occasionally, detecting any defects as may occur in register. The mention of glass for a tint block, as stated above, may appear to the craft as catachrestical; but, paradoxical as it may seem, that substance is strictly up-to-date for the delicate blending of colors and the exquisite finish it leaves when properly handled. The writer will expatiate upon the merits of glass tint blocks in these columns at a later date.

W. B. VAIL.

### FROM FRANCE.

*To the Editor:* PARIS, France, October 2, 1894.

In the capital the condition of the printing trade is sound. The offices, whether for typography or lithography, are in a state of brisk activity. The old establishments have had no occasion to reduce hands; indeed, in one instance, a firm has augmented its staff during the last six months from one hundred to four hundred. In the matter of bookbinding work is less active. In the provinces business experiences very little of the Paris "boom." Thus at Beauvais many hands are out of employment and attribute the cause to the invasion of the offices by *compositrices*. At Rheims, the complaint is, that contracts having been taken so low, masters have been compelled to employ female operatives and apprentices; result, a reduction of fifty per cent in wages. Elsewhere the growlings converge to the great wrong done adult workers by the

recourse to apprentices. By working two hours a day less the printers of Marseilles are able to keep offices open. Type-foundries are well occupied, and that has been their history since the commencement of the year. Unfortunately there is no evidence of any new spirit or enterprise in the employment of varied type. The attachment to what is old is quite of the Chinese obstinacy. This is the more strange, as the French claim to have a weakness for what is original and artistic. In the daily journals the sole novelty to record is the growing tendency to employ poster type across the whole page, to announce some incident that only owes its sensationalism to the bigness of the headlines. Perhaps this eminently fat type is meant to meet the drawback that news-boys labor under from not being allowed to cry the contents of the journals. Permission to brawl out the name of the sheet only is tolerated. One newspaper dresses its boys in costumes composed of unsold sheets and prints contents on the pantaloons, the jackets and the vests in large letters and red ink. Ordinarily the lads make the headings of the journals into a turban so that they can say, "all round my hat I have the latest news." The practical joke has been given up of announcing sixth and eighth editions—and which also did duty for the first. A copy of every "edition" of a journal must be deposited at the press section of the home office, under a smart penalty for not doing so. The threat to enforce the law had the effect of reducing the number of editions of a few evening papers.

The paper trade does not appear to be very brisk in France.

The importation of wood pulp, which was 127,000 tons in 1891, has been only 100,000 tons in 1892. The larger import is due to dealers having laid in stocks before the new duty came into operation, and that is next to prohibitive. It is Austria, and in time Russia, that will feel the exclusion of wood pulp most. But there is another explanation for this paucity: very little demand has existed for the pulp. The exportation of French paper fell from 1,002 tons in 1891 to 631 tons in 1892. The difference may be attributed to reprisals. The Germans flood the

French market with cheap papers, and in the case of stationery they display pirated English marks. I believe there is only one house in Paris that handles American-made paper, and I am told their clients are chiefly American bankers. That the krach in the book trade was not understated by me in your columns is now attested by the import and export returns, which show a total diminution, under these united heads, of 1,259 tons for the year 1892. Books in foreign languages, on the other hand, augmented in importations by 214

tons; the diminution under the same head for engravings and chromo-lithographs was 78 tons; photos represent seventeen, instead of, as in 1891, twenty-three tons. It is strange that America, which excels in photos by the superior manner of their execution, clearness, freshness, softness of tone and beauty of finish, does not try the French market. Picturesque scenery, copies of masterpieces from the art galleries of the world at reasonable prices would succeed. First-class work will find first-class purchasers. Without further overloading with figures I will remark that there has been a falling off in the importation of labels and designs, while the out-turn of chromotypography, as the machinery becomes more mathematically precise, is killing, by its greater cheapness, chromo-lithography. The exportation of works printed in France, in dead or foreign languages, is seriously on the decline. In 1891 the drop was 158 tons; in 1892, 94 tons—difference between 466 and 372 tons. It is in the export of books published in French that the krach has been sorely felt. As



Photo by Geo. Legge, Montreal, Canada.

AMATEUR PHOTOGRAPHY—A "LIVING PICTURE."

compared with 1891, the total shrinkage in 1892 was 1,042 tons; with Belgium, Germany and Switzerland the drop was 663 tons, and of this latter total the moiety was from Switzerland. But then, the new French tariff locks out Swiss products, so tit for tat is to be expected. The exports of photos fell from 49 to 38 tons, but playing cards rose in value by \$36,260 on a total shipped value, for 1892, of \$254,521. Excepting scientific and religious works, all other kinds of literature suffer in sale. There is a fair demand, however, for memoirs



bearing on contemporary events. Publishers have produced more volumes of a work than there was any demand for, hence the glut, and that will require a long time ere the trade can be freed from that heavy weight.

Madame Grascœur is the oldest female printer in France, or perhaps, in any other country. She was born in April, 1826, and at the age of ten years she entered as apprentice—in 1836—in the printing office of M. Crété, at Corbeil, in the vicinity of Paris. And since—fifty-eight years—she has worked in the same office and at the same case; she was uniformly treated with the most marked respect by her employers, and enjoyed the general esteem of all the hands. She was the “mother of the chapel.” She was never ill till five years ago, when she asked for a few weeks holiday to undergo an operation for cataract, and then returned smiling to her case, with eye-sight as good as if only thirty years of age. She applied to be admitted to the asylum, founded by the Brothers Galignani, at Corbeil, when she was at once provided with the snuggest room in that beautiful retreat. And when she took possession of her room—her little kingdom—she found a handsome book-case, filled with choice volumes, provided by her ancient and modern fellow-workers. More, the female printers of France are preparing an address, to be presented to her, which will be set up in her old office, and it is so arranged that several compositrices throughout France may be able to contribute a few sticks to the form.

Professor Margot, of the University of Geneva, has not yet sent to France his promised specimens of engraving on glass by means of an aluminium point.

The congress of master printers just held at Lyons was very successful, and carried out its programme of “shop” reforms *nem con*. There was one—will we say, “mistress” printer—Madame de Challier, of Amiens, who proposed, discussed and carried a resolution relating to, but denouncing, the tax master and “mistress” printers are subjected to in the matter of posters, and of their being held responsible for the contents of the bills.

The two groups of Parisian printers were till a few weeks ago divided into hostile camps. After long, difficult and delicate negotiations they sunk their differences and became reconciled. They now form a united, solid phalanx of 2,500 adherents. The syndic is M. Chabot, a gentleman who has borne the heat and burden of the day in bringing to a happy conclusion the reconciliation of the dissident groups. Authorized, and in the name of the army of 2,500, he has made an appeal to the master printers that any cloudiness about the relations between them and the men might now be dissipated for the betterment of their common interests, while securing harmony in their intercourse and relations. M. Chabot would like to prove to the masters that they have no grounds to view with suspicion the syndicating of the men; the masters, in knowing the hands better, will discover them to be auxiliaries, not adversaries. In their recent past, the Parisian printers' strike inflicted heavy wounds on both sides, but which are cicatrized now, and there is no use of regarding the scar marks. Besides, as Mrs. Malaprop says, for a lasting liking it is best to commence with a little aversion. Olive branches secure more victories than shillelahs.

EDWARD CONNER.

#### COPY SHORT.

BY NIXON WATERMAN.

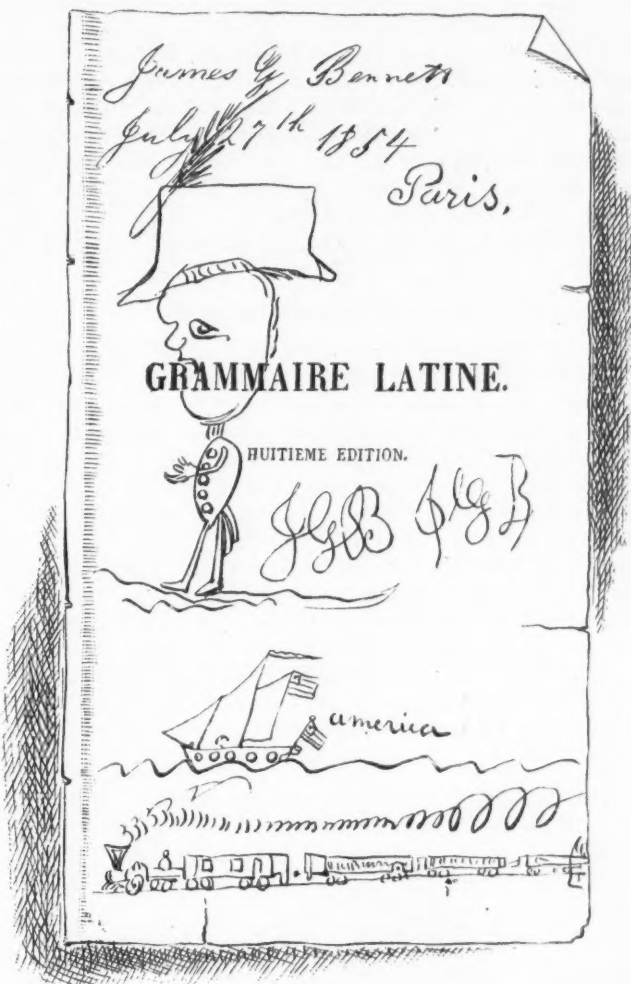
It very often happens that  
In making ready for the press  
There is a corner to be filled—  
An inch or two, say, more or less.  
In such a case, with copy short,  
It's handy just to have about  
Some fellow who can write a verse,  
Like this, to fill the column out.

Written for THE INLAND PRINTER.

#### THAT BAD BOY BENNETT.

BY HERBERT BROWNE.

HERE is the title page of a little book picked from the literary rubbish piled outside a secondhand bookstore on Ann street, New York. What a story it tells. It was the property of a boy favored by birth as no American youth has ever been. His father was indeed a giant among newspaper men, ambitious to not only found the greatest newspaper in the world, but leave it so well endowed with funds



A LEAF FROM JAMES GORDON BENNETT'S LATIN GRAMMAR.

that its rivals could never compete with it in the gathering of news. His name and newspaper were to be perpetuated by his pet son, to whom he gave everything in the way of education and newspaper training that money could buy, and to whom he left the most valuable newspaper property then known, and a colossal fortune besides.

How the present proprietor of the New York *Herald* has managed the great property entrusted to him, can partially be seen from the New York office of THE INLAND PRINTER. The *Herald* building, immediately opposite, formerly one of the sights of New York, is deserted, and for sale. The Bennett building, occupying the entire end of the same block, has been sold, and this year the property adjoining the Bennett building, where this little book was found, had to go. So also the valuable properties on Fifth avenue, Jerome Park and other places in New York and Newport, have been disposed of. It would appear as if the real estate, worth millions, left by the elder Bennett, would soon be entirely in other hands, and the paper itself be at the mercy of a landlord, for the new *Herald* building is on leased ground. Mr. Bennett has recorded on the

page reproduced here the date and place where his extravagant tastes were acquired. His fond father foolishly sent him to Paris for his education, and there he has spent most of his life and fortune. Had he been trained in an American college he might have had better business methods, and his native land would have been good enough for him to live in.

His childish drawings on his Latin grammar show how the passion for pictures was inherent with him, and yet he opposed their introduction into his paper. A St. Louis newspaper man purchased a moribund paper in New York, began in 1884 to make illustrations a leading feature, and soon surpassed the *Herald* so far in circulation that in 1889 he was compelled reluctantly to adopt them in order to keep in the procession.

It was but forty years ago since he wrote his name as here shown, and today the tremor of his hand makes his signature scarcely legible. The last time the writer shook his hand he could not help but note the expression of intense dissatisfaction with everything in life that was fixed in his face. And how could it be otherwise? His name is removed from the paper he was once so proud of, and he an exile. It is a sad tale this little page tells, after all, but the moral to it is plain.

#### SHOULD WE FOLLOW COPY?

IN the August number of *THE INLAND PRINTER*, Mr. F. Horace Teall makes what he describes as a bold proposition. His proposal is that employing printers combine in the determination to charge for all deviations from copy, even to the insertion or taking out of a comma. How can compositors be expected to know better than the author does how his copy should be set? asks Mr. Teall, and with the feeling which underlies this query we heartily agree.

The trouble that some authors give with their carelessly written copy is well known to all printers. Again and again has the subject been discussed in trade journals, and apparently without finding any way to remedy the grievance. Could the reading public only see the rough material which the printer has to lick into shape in the printing of books, it would, so to speak, open its eyes in astonishment. Many writers of emi-

nence, we are sorry to say, send to the printers copy to which only one adjective can be applied—disgraceful. The handwriting is illegible; punctuation, if it is used at all, is absurdly misplaced; dialogue matter is all run in; the names of books, and plays, which the writers expect to be italicised, are all left to be found out by the compositor. It is surprising, indeed, how careless some authors are regarding punctuation. A Scottish divine quite recently told the writer that he never used marks of punctuation at all in any of his compositions. Very fortunately that is the only drawback his copy has, for his handwriting is faultless.

It is, of course, true that some authors do provide copy which, from a printer's point of view, is nearly perfect, and gives hardly any trouble. In this category, we are glad to say, is the writer who has made the *Isle of Man* peculiarly his own—Hall Caine. His somewhat small, but beautiful caligraphy, is a pleasure to set and to read. On the other hand, a gentleman of the highest rank in the critical profession, and who writes charming essays and reviews, provides the most heart-breaking copy. His handwriting is of the vilest, and he uses a typewriter which, judging by results, must have been the first and worst device of the kind that ever was made. It has the faults of every machine, and the good qualities of none. The copy it produces is fearful and wonderful; a fearful sight to the compositor, and a wonderful example of typewriting under difficulties. Out of a word of seven letters, the machine is sure to be wrong in three; indeed, the only letters the machine seems able to control are x and p. The result is something like this: "It ip lipx Haplxp wixp the Pripxp lpfth opt." This is no exaggeration, as many poor compositors who have set this writer's copy can testify. And when he makes a few corrections on a page of his copy with the pen—it need hardly be said that he doesn't trouble at all about the misspelt words—the ingenious Mr. Ignatius Donnelly might get from it cryptograms to any extent—aye, even to prove that Adam was the engineer of the Suez Canal, or that Cardinal Richelieu introduced the Home Rule Bill into the General Assembly of the Church of Scotland under the moderatorship of Jacob Primmer. Many other examples could be given, were it necessary, of



Plate by Suffolk Engraving Company, Boston, Mass.

ANN HATHAWAY'S COTTAGE, SHOTTERY, STRATFORD-ON-AVON.



writers who give to the compositor an amount of trouble which is not at all paid for by ordinary scale prices. In fact, the compositor has to do what should be done by the author. To leave punctuation out of sight altogether, the making or the running in of a paragraph involves to the compositor in many cases considerable loss of time. And when this is done in first proof, as it sometimes is, it is a serious grievance, and the workman is robbed to the extent of this loss by the writer. We have been assuming that the compositor is a pieceworker, because troublesome copy, by the operation of a peculiar law well known in printing offices, usually gravitates to him. And though, even in piecework, the employer loses to a certain extent as well, yet when bad copy comes to be set by "stab" men the loss falls on him more directly. And in each case he has to bear additional expense in proofreading.

Could something not be done to remedy this wrong? Employers tell us that competition is keen, and profits, especially in casework, are low. But are the profits not lower than they might be were the copy properly prepared before being put into the hands of the compositor? We quite understand that it is desirable to produce a book that is creditable to its printer. But this should not be done at the expense of either the employer or the workman. If authors don't choose to make their copy as they wish it printed, it is only fair that they should be charged for others doing so. To expect their carelessness or neglect to be rectified free of cost to them is to put a burden on the printer that he cannot be expected willingly to bear.—*Scottish Typographical Circular*.

#### PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

THE PROOFREADER'S DAY.—J. H. B., New York, asks: "How many hours should a proofreader work as an average day." *Answer*.—This is at present peculiarly a matter of personal opinion, but the question is one that should be answered by a strong expression of opinion. No brain-worker should average more than eight hours a day. A man at ease can stand a ten-hour day, and piece-workers may well enough be allowed the privilege of working ten hours when there is work to do; but the person now expressing his opinion thinks eight hours about right for a day's work all around. It is not uncommon to think that proofreaders ought to work as long as any one else, and in many offices they are required to work ten hours. A good, conscientious proofreader can do as much work in eight hours as the ordinary reader does in ten. Probably the ten-hour day, which is required in a certain large office where the best work is a special desideratum, is responsible for much of the difficulty in securing competent proofreaders.

FOLLOWING COPY.—The order to "follow copy" has often been supplemented by the remark, made by some facetious printer, "even if it goes out of the window," meaning that it is to be followed literally. Literal reproduction is always contemplated in giving the order; but writers whose manuscript can be followed absolutely are scarce. A reader on the New York *Tribune* many years ago made some change in an article written by Charles A. Dana, and was instructed never to do it again. The next day he found in Mr. Dana's copy something that could not go as it was written. It was shown to Mr. Dana, who thereupon retracted his order of the day before. Such an order should be obeyed closely as to all matters admitting difference of opinion, even when the proofreader thinks there can be no doubt that some other way is the only right one. When it is clearly evident, however, that something not intended has been written, or that some necessary word has been omitted, the error should be corrected. Many such accidental errors are corrected, even by intelligent compositors; but frequently compositors and proofreaders are both at fault in following copy too closely, even when they are told that it must be followed. No reasonable writer will ever complain if,

having written about something that happened in 1776 and accidentally made his date 1876, he finds that the proofreader has corrected 1876 to 1776. It is the intention of the copy that is to be followed, not the actual letters if these are plainly accidental.

A PIECE OF BAD ADVICE.—A little book, entitled "Stops, or How to Punctuate," by Paul Allardyce, contains the following: "There is no rule to distinguish the compound words that take a hyphen from those that do not. If one be in doubt about a particular word, the best thing to do is to refer to a dictionary." Referring to the dictionary is well enough if the work referred to settles the doubt, but there are very many terms in the English language in regard to which no dictionary affords a decision. What satisfaction does the proofreader get when, on looking for *mind-reader* or *mind reader* in the Webster's International, he finds that the term is not given in any form? The International says that "*Paper* is used adjectively or in combination, as *paper knife*, *paper-knife* or *paperknife*." When a person wants a decision as to form, is this satisfactory? Worcester's dictionary gives *Old-Testament* as a compound and *New Testament* as two words, and many other similar inconsistencies. Webster's Unabridged is much better in this respect than the International, notwithstanding its numerous absurdities, one of which is *Black-Forest* as a compound word. There are rules intended for distinguishing between compounds that take a hyphen and those that do not, but the common old rules are inadequate. Gould Brown's rules are that permanent compounds do not take a hyphen, and that temporary compounds do take a hyphen. He gives *glass-house* as a temporary compound, but it is (and was) as permanent as any word in the language, and is (and was) properly written with a hyphen. Principle is the only sure guide, and there is a dictionary nearly finished that is made on this basis. It is Funk & Wagnalls' Standard. There is also a book, sold by the Inland Printer Company, that contains all the terms of the Standard that come within our range, and many other such terms not in any dictionary, but in every-day use. The International has thirty-nine terms beginning with *air*, like *air bladder*, each given as two words, though they are all compounds in the Unabridged and in Worcester. The Century dictionary has 101 of them, all in their proper compound form. The Standard gives 105. The Standard gives all two-syllable names of fishes, such as *bluefish*, *hogfish*, etc., in the single-word form, and longer fish names with the hyphen, while the International has such confusion as *band fish*, *hogfish*, *balloon fish*, *needlefish* and *paddlefish*. Of the many other differences between the two works, two will suffice. *Dressing room*, *drawing-room* and *countingroom* are the forms of these words in the International; the three words have the same form (hyphenated) in the Standard. In the International are *hare's-tail* and fifty other hyphenated names of plants like it, and *lion's tail* and seventy others, each two words; they all have the same form (hyphenated) in the Standard. Evidently, if the dictionary is to decide, the Standard is the one to refer to; but the special book mentioned is better for this particular use.

#### IT BRINGS HUNDREDFOLD RETURNS.

It will be of interest to those who are not at present upon the subscription list of THE INLAND PRINTER to know that hardly anyone who subscribes for the magazine orders it discontinued. Many take it year after year, and say that they would rather do without a great many other things than the magazine. The A. J. Showalter Company, publishers of music and music books, Dalton, Georgia, in renewing their subscription, say: "THE INLAND PRINTER is a necessity with us, and the \$2 invested in a year's subscription to it brings us an hundredfold returns, and our experience for the several years that we have been taking it, is that we would gladly pay \$10 per annum for it rather than be without it."

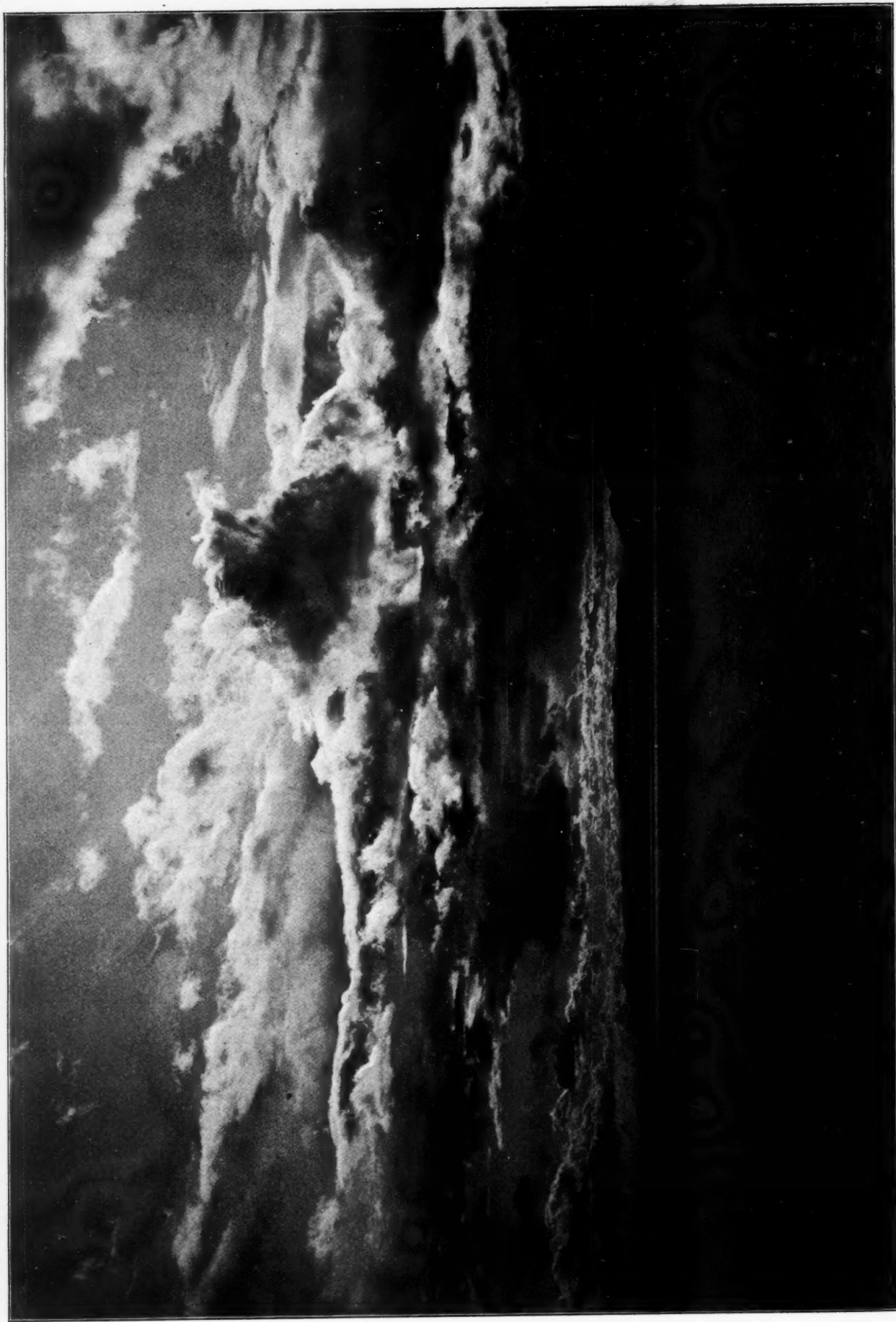


Plate by Franklin Engraving and Electrotyping Co., Chicago.

A DESERT SEA OF CRYSTAL SALT, DEATH VALLEY.

Photograph by Frederick I. Monsen.



Written for THE INLAND PRINTER.

SKETCHES FROM AN EXPLORING TRIP IN  
DEATH VALLEY.

BY FREDERICK I. MONSEN.

THE Colorado and Mojave Deserts in California extend over an area of nearly thirty thousand square miles, embracing all of Inyo and great portions of San Bernardino, San Diego, Riverside and Los Angeles counties. Death Valley, 430 feet below sea level, is situated in the southeastern part of Inyo county, cut off in an air line of about two hundred and

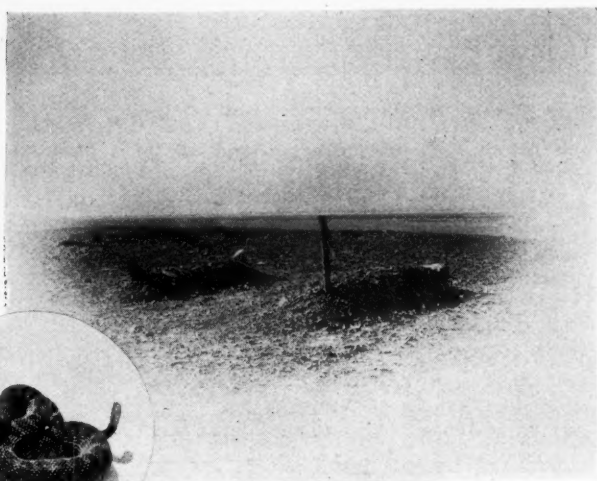


FREDERICK I. MONSEN.

fifty miles from the ocean by the Coast Range and the Sierra Nevada Mountains. The valley is bounded on the east by the vari-colored peaks of the Funeral Mountains, some of which attain an elevation of 8,000 feet; while on the west the mighty Panamint Mountains, immediately to the east of the Sierra Nevada range, reaches an altitude of 10,000 feet.

Between these two mountain ranges the valley extends fifty miles in length and from eight to sixteen miles wide, sloping precipitately toward the Funeral Range, at the base of which, and near the southern end of the valley, the greatest depression is found. Running parallel with the Panamint Mountains a white artery of salt stretches away toward the south, looking

\*NOTE.—Mr. Monsen is the only person who has ever made photographs of the weird scenery of Death Valley. The full-page plate in connection with this article is now published for the first time.—EDITOR.

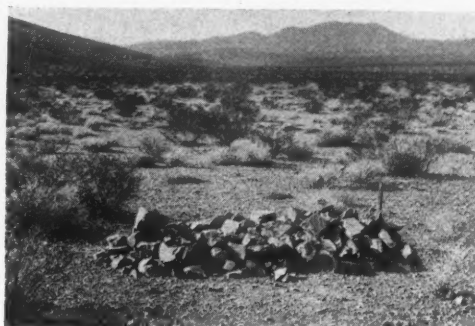


NAMELESS GRAVES.

in the dazzling sunlight like a great river, while here and there immense beds of borax or soda break the monotony of the desert sands.

Death Valley has the unenviable reputation of being the hottest spot on the globe, the heat of the sun being greatly

increased by the physical characteristics of the valley. In our settled communities 100 degrees in the shade is considered an excessive maximum. What then must we think of a region where



THE DRIVER'S GRAVE.

the thermometer frequently registers 127 degrees, and has been known to reach 137 degrees in the shade. It is mostly during this intense heat that sandstorms of terrific fury sweep over the valley, projecting the sand and gravel high into the air, and woe betide the man or animal overtaken by them; they could not exist unsheltered for an hour. A desert sandstorm is indeed a curiosity to the uninitiated. The wind reaches a velocity of from forty to eighty miles per hour, and everything that is loose is carried before it. The sand dunes are shifted from place to place, and the rolling billows of white glittering sand, as they travel over the desert, suggest the restlessness and fury of a storm at sea. Rain rarely falls in Death Valley, or in fact on any of the lowlands of the desert, but cloudbursts—concentrated storms of terrific force—are frequent. These phenomena are peculiar to the desert, and the evidence of their enormous power can be seen on every hand.

The only fresh water flowing into the valley comes from a small spring in the Funeral Mountains, from which source a borax company has reclaimed about twenty acres of the desert, sowing it in alfalfa. This little oasis is the home of James Dayton, the watchman of the abandoned borax works located here, and were it not for this alfalfa ranch—the result of the energy and enterprise of the intrepid borax people—a protracted stay in the valley would be impossible. It is one hundred and sixty miles from Daggett, on the Atlantic & Pacific Railway, to Death Valley, and over this distance there are only three springs, two of which are sixty miles apart.



A GHASTLY FIND.

In outfitting for a desert journey the greatest

care must be exercised in the selection of good horses and a strong wagon, as a breakdown on the desert, many miles from the settlements, has more than once caused the death of the venturesome spirits who have attempted the invasion of these desolate wastes, and whose nameless and forgotten graves mark the trail across the desert.

The Mojave Desert in the vicinity of Death Valley is rich in strange mineral deposits. There are mountains of kaolin, gypsum, extensive sulphur banks, immense beds of nitrate of soda, and vast deposits of borax. There is also a mountain of



FREIGHTING BORAX IN THE DESERT.

salt as clear as crystal. The developments of mineral resources so far have been chiefly in the way of silver, but the mines are not being worked owing to their remoteness from railroad facilities, the scarcity of fuel, as well as the low price of silver. There is a great area of gold-bearing drift throughout this desert, capable of yielding good returns if water could be secured. In fact, at the present time new camps are springing up on the Mojave Desert like mushrooms, and many men are making good wages and some laying up money. Without the invention of the dry-washer, however, nothing could be done in any of these diggings, but even with this admirable machine some water is necessary, and this confines operations to the immediate vicinity of what few springs or water holes there are. A railroad through this wilderness would open up a wonderful country, and many an abandoned mill and extensive mineral deposit would take on new life, and the desert would boom.

Among the natural wonders of this strange land, and they are without number, is the sunken Amargosa river. This river, like nearly all the rivers flowing through the desert regions of the southwest, flows "bottom up," and not within the memory of man has water been known to flow through its surface channel which is more strongly marked than that of any of the dry rivers of this region. In the Amargosa valley it has cut a channel over seven miles wide, with perpendicular banks of from fifty to two hundred feet high. Rising in Nevada it flows around the base of the Funeral Mountains and enters Death Valley at its southern end, where it forms an immense salt marsh. The origin and disappearance of this mighty stream is a matter of conjecture. In the Funeral Mountains are located the most wonderful hills in the world. This locality is called by the borax people "The Monte Blanco District," and in point of beauty of color and form, weirdness and utter desolation, they are indeed unparalleled. These curious hills are covered by a deposit of crude borax, several feet deep and of a dazzling whiteness, surface stained by the proximity to other minerals. The most startling effects of color and form are to be seen, and should this country

ever be opened up as a winter resort, the Monte Blanco district would alone pay the tourist for the longest journey.

The active population of this attractive valley are rattlesnakes, tarantulas, scorpions, centipedes and gila monsters. The silence, desolation and heat causes a depression and melancholy that is something awful. Wherever you go you see things that remind you of despair and death. It may be a broken-down wagon, the skeleton of a horse or man, all tell the same pitiful story—death from thirst. My own

trip was made during the months of September, October and November, and the extensive collection of photographs were the result of great care and labor, the transportation of plates and supplies, the terrible heat and bad water, and the fact of being alone during the greater part of the journey, added to my anxiety that the plates would be hopelessly ruined before reaching civilization. Fortunately my work was successful, and the pictures I secured have at least the merit of originality, as they are the only photographs ever made of this desert wonderland.

Death Valley owes its striking name to the circumstances attending a large party of emigrants who tried to cross this



MONTE BLANCO BORAX HILLS IN THE FUNERAL MOUNTAINS.

alkali pit in 1850, but who perished in their unfortunate attempt. The place from which they originally started, or the exact number in the party, has never been ascertained, though we know the party left Salt Lake City and traveled across Nevada over the well-known emigrant trail leading to Los Angeles.

ANNOUNCEMENT has been made of a new British paper devoted to printing and lithography, to be called the *British Art Printer and Lithographer*, conducted by Robert Hilton, former editor of the *British Printer*, the first issue to be ready November 1. The price of the magazine is 25 cents per number, and the publishing offices are at 37 Essex street, Strand, London.



## DR. OLIVER WENDELL HOLMES.

BY W. I. W.

"THE Last Leaf" has fallen from the tree. The frosts of many autumns had but added to the brilliancy of its hues until it attained perfection of color. Then the vital fluid neglected to rise from its fount.

Our "beloved physician" nearly outlived the century, and had seen "the names he loved to hear carved for many a year on the tomb." But he himself never grew old — "Seventy-five years young," he would say jocosely. And so it was with him. No "melancholy crack in his voice" has been recorded.

An old copy of "The Autocrat," printed in rude type on dingy paper, and more rudely half-dressed in black Turkey morocco by a far western amateur — an early example of the art and of the uncultivated taste of a young collector, is before me. The external appearance of this volume has put its owner to the blush many a time, but one still has that tender regard for its outside which is born of "inexperience and young desire." It was from this book that one carried away his first refreshing draught of American humor. But one has never profited by the advice to "carry a tablet, and, when you find yourself felicitous, take notes of your own conversation." Felicity comes to the few, so one would rather listen while another says "Boo"! And one need say but little now while others are ready and waiting to speak.

A friend of Doctor Holmes's of many years standing, himself a cross between Dr. Johnson and the "Autocrat," and a frequent visitor to Boston, with a modesty characteristic of him, has long made it a practice to drive up to the "Autocrat's" door just before leaving the city, ring the bell, and hand the attendant a box of flowers, or game, or some delicacy of which he knew the doctor to be fond, and when a message as invariably came back, "Show Mr. — in," Mr. Blank was always found to have departed.

*The mossy marble rest  
On the lips that he has prest  
In their bloom,*

*And the names he loved to hear  
Have been carved for many a year  
On the tomb.*

*Oliver Wendell Holmes  
Boston May 27<sup>th</sup> 1879.*

## MADE FIFTEEN THOUSAND DOLLARS A DAY.

The composing room contained several men who could have written autobiographies if they hadn't learned years before that there was more money in "sticking type." There was the usual number of union soldiers, although these boys were too young to be classed as veterans. Some of the "slugs" had traveled over many states and through experiences ranging from a hard pull on a Washington hand press to an easy thing in a metropolitan office. Some could show titles to real estate and command bank accounts. Others were waiting for the next pay envelope. Like every composing room, it had its "cub" and its old man, representing the extremes, but in such a democratic community age does not count for much. The "cub" did not hesitate to address the old man of the

office by his first name. And the latter mildly enjoyed any joke at his expense. He had been a man of varied experience and the other "boys" took a delight in pointing him out to visitors as one of the curiosities. This is the story as it was told to visitors until even the old man began to weary of it:

"Do you see him over there?" the man who called himself "slug 14" would say. "I mean the old fellow. He has been all over the world, sailed around the Horn and set type in South Africa. He knows all about the diamond fields and can tell great stories about the savages. He's not very well off now, but there was a time when he could turn out \$15,000 a day right along."

"In the diamond fields?"

"No."

"How did he do it?"

"He used to run a bank-note printing press in the treasury department at Washington. He made 15,000 dollars every day."—From "Stories of the Streets and of the Town," Chicago Record.

## NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

METAL FOR TYPO-MATRIX MACHINES.—"Apprentice," New York, wants to know "if the metal used for casting the slugs in Mergenthaler machines will not in time become too hard for use, and if it is then thrown away." *Answer.*—The metal will in time lose its life and run hard, and should be renewed by adding new metal to it; generally the addition of tin will make it all right, but after long usage it should have a little antimony. It never gets so that it has to be thrown away, as there is always enough loss to the metal to necessitate enough new metal to keep life in it, but metal for linotype machines should be kept clean. I will in the near future contribute an article on linotype metal.

FACE PASTE FOR MOLDING MACHINE.—A subscriber asks: "In making the face paste for the molding machine, do you add the whiting with the other ingredients and boil all together, or do you add the whiting after, as we do, in the old way?" *Answer.*—Add the whiting to paste after it is cold, and when you are ready to use it. Get the best whiting, as there are two grades. The whiting has a tendency to make the paste sour quicker than it would without it.

STEREOTYPERS' ORGANIZATIONS.—M. J., Chicago, asks: "Are the stereotypers regularly organized trades-unionists? What is their estimated number and what is their average wages?" *Answer.*—The stereotypers have a union which is a branch of the International Typographical Union and are very strong in some parts of the United States. Each city regulates its own scale of wages, but no union man can take another's position for less money than the man whose place he took received. New York pays \$4.50 a day on newspaper work for all journeymen stereotypers and have no apprentices. They have men to put the old plates in metal pot and keep up fires, but they are not apprentices. Boston pays \$4 or \$4.25 a day on newspapers. I do not know how many stereotypers there are, but would say about twenty-five hundred. Nearly all good workmen belong to the union as it is their interest to do so.

HOW LONG DOES IT TAKE TO DRY A MOLD.—T. M. C., Buffalo, New York, writes: "Do you think that the climate has anything to do with the length of time it takes to dry a mold?"

A friend of mine in Colorado claims that he can dry a form in two and a half minutes with eighty pounds of steam, while I am not able to do so in less than five minutes with same amount of steam. Do you think my friend is telling the truth? Is it possible to dry a form in that time?" *Answer.*—This is not the first time this subject has been called to my attention, and I have made inquiries of Mr. Charles Neander, who has been stereotyping in Denver for several years, and he tells me that he has no trouble to dry a form in three minutes, although I know it formerly took him five to eight minutes to dry a form when he was in the East. Whether it is in the climate or the paste I cannot say, but Mr. Neander promised to send me some paste, and I will try it and report the result through the columns of THE INLAND PRINTER.

**TEMPERATURE OF METAL FOR CASTING IN DIFFERENT LOCALITIES.**—L. B., Toronto, Canada, writes: "I have a controversy with a brother workman about the best and simplest method of testing the proper temperature of stereotype metal for casting. He contends that a different test is required in different localities, asserting that if the test usual in this city was tried, say, in Colorado Springs or some high altitude it would be no good. I would be pleased to hear from you on this point." *Answer.*—The temperature of metal is the same as the temperature of the weather whether in winter or summer. When metal is 500° Fahr., it is 500° either in winter or summer or in Canada or Florida. It may not take as much fuel to make it 500° in Florida, but the temperature is the same. Your friend probably means that the metal has to be kept hotter in cold weather or cold climates than it does in warm weather or warm climates, and he is right, for the reason that the casting box cools off quicker and the metal also cools more while pouring, but unless you go to extremes this will hardly be perceptible.

**MATRICES BLISTERING AND PEELING.**—T. G. W., Quincy, Illinois, writes: I am very much interested in stereotyping and I read the article on the "Molding Machine and the Paste," with much pleasure. Now I want to ask for a little information in regard to paste. I have tried a dozen different ways of making paste, and am very careful in molding my forms and in making matrices, but I cannot keep them (the matrices) from peeling. When I take the matrix from the form, if it is a very open page, the tissue will be blistered, and when the cast is made of course the blisters will break and peel. How can I avoid this trouble? *Answer.*—You probably make your paste either too thick or too thin, either of which will cause the matrix to blister. Another cause for such complaint is where you get too much oil on the type, or if you take the matrix off of the type before it is thoroughly dry. Any one or all of the above may be the cause of your trouble. If after having experimented on the different causes laid down in the above for such cases you still have trouble, send us one of your matrices and we will give you a more definite answer.

**QUALIFICATIONS OF JOB STEREOTYPERS AND NEWSPAPER STEREOTYPERS.**—D. T. M., Cincinnati, Ohio, writes: "I have worked at electrotyping and stereotyping in a job office for nine years, but have had no experience on newspapers. I have been offered a position as stereotyper on a daily paper by a friend of mine, but I have been told by newspaper stereotypers that I cannot do the work. I would like to get your opinion. I have made paste, molded, cast and finished flat plates and bookwork, but never did any curved plate work. I think I can do the work, but would not like to make a failure of it as it would embarrass my friend and also lose me the position I now have and leave me in bad shape. I think I ought to be able to hold the place as I have always been considered a swift workman." *Answer.*—I would like to be able to reassure you to take the position, but I learned several years ago to my sorrow that a job stereotyper was not a newspaper stereotyper any more than a newspaper stereotyper was a job stereotyper. You had better hold the position you now have, and if you

want to be a newspaper stereotyper go to work under some good man for a short time, and you will then make a good newspaper man as your experience in a job office will make you a neat workman, and all you need is to learn the knack of doing work quickly. No, do not try to take charge of a newspaper stereotyping plant; you will surely make a failure of it.

**LEAKING METAL POTS.**—F. S. B., Detroit, Michigan, writes: "A few weeks ago I discovered that my metal pot was leaking, and found upon investigation that there was a very small hole in the bottom of it. I called in a machinist and he put in an iron plug and it did not leak again for two or three weeks, when it began to leak worse than ever. I then called in another machinist to fix it; he looked at it and shook his head and said I had better order a new pot, as it could never be fixed so that it could be depended upon. I write to get your opinion. The pot is all right every other way and had only a small hole in it before the machinist bored it out and put in the plug." *Answer.*—"The bottle was all right except that it had a little hole in the bottom and the wine was all lost." The second machinist had evidently been through the mill and knew exactly what to expect when a metal pot begins to leak in the bottom. The best thing to do is to get a new one. You can sometimes stop the leak for a long time, but some day when you need to use the pot the most it will spring a leak, and you can better afford to buy a new one than to run this risk. You seem to be at a loss for a reason why you should throw a good pot away with only a small hole in the bottom, and you may evidently reason that if the pot is iron and you have a good iron plug put in on a taper or screwed in tight it ought not to leak. It would not if it was not for the expansion and contraction of the two metals. The metal and pot will get hot and the pot or the plug, or both, will expand; it will then cool off, but your plug while expanding has lengthened out as it could not expand except on each end, and while the pot keeps expanding and contracting it crowds the plug and makes it smaller and longer, thus causing the pot to leak. No two metals will expand and contract alike when one piece is so much larger than the other. Your first machinist may say: "This is not right, as I have put plugs in steam boilers that carry 100 pounds pressure." This may be true, but the steam causes the iron to rust and makes of it what is called a rust joint. Stereotype metal he will find to be the worst thing he ever saw to find its way into or out of the smallest hole; if it were not so, stereotyping would be a failure.

#### PROCESS ENGRAVING NOTES AND QUERIES.

BY W. H. HYSLOP.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

**THREE-COLOR HALF-TONE PROCESS.**—J. C., New York city, New York, writes: "I have seen a number of proofs of a so-called three-color printing from half-tone plates. Where can such work be obtained and what advantage has it over lithography?" *Answer.*—The Colorotype Company, New York. It is not a question of advantage over lithography, as the two adapt themselves admirably to each other.

**WHAT ASSISTANCE ARE TEXT-BOOKS ON PROCESS ENGRAVING?**—B. C., Toronto, Canada, asks: "What assistance may I hope to obtain from text-books on process engraving as a preliminary to learning the process. What text-books are published, of what merit are they? Who are the publishers and what is the price of the books?" *Answer.*—None at all; go into some photo-engraving establishment and learn.

**LACK OF GRADATION IN HALF-TONE PLATES FROM WASH DRAWINGS.**—"Artist," Chicago, writes: "I am much distressed about the quality of some half-tones made from



wash drawings. The drawings show fine gradations from light to heavy shades; but in the half-tone plates the gradations are lost. What is the reason of this and can it be remedied?" *Answer.*—See contributed article on this subject on another page of this issue.

FORMULAS FOR COLLODION STRIPPING FILM.—A. H. Wilson, Montrose, Pennsylvania, writes: "If you can give me any instruction how to make a collodion or stripping plate for half-tone work, I would be glad to see it in the pages of your paper." *Answer.*—

Gun cotton .....	6 grains
Alcohol .....	½ ounce
Ether .....	½ ounce
Castor oil .....	a few drops

PRACTICAL FORMULA FOR PRINTING ON COPPER.—R. S., Chicago, asks: "What is the best and most practical formula for printing on copper, and one giving the least trouble with the best results?" *Answer.*—

1.—Le Page's Clarified Fish Glue .....	2 ounces
Water .....	2 "
2.—Albumen (dried) .....	¼ "
Water .....	4 "
3.—Bichromate Ammonia .....	120 "
Water .....	2 "

UNEQUAL DENSITY OF ZINC PLATES.—C. V. Weed, New Haven, Connecticut, writes: "Can you inform me through your department in THE INLAND PRINTER how I can handle a zinc plate, that when it is put in the etching tub immediately scums over faster than you can brush it off, and the plate turns dark in place of remaining bright, the fine lines are lost and it is impossible to etch the plate to any depth. Fresh acid, strong or weak, it makes no difference, the results are the same. I have tried several makes of acid and that don't help it, the zinc is from the ——— Zinc Co. If you can show me a way out of the trouble you will greatly oblige." *Answer.*—Your trouble arises from the zinc you are using being of unequal density, and you had better try another brand.

WASHING ZINC PLATES AFTER EXPOSURE.—E. S., Philadelphia, writes: "I would like to get some information in regard to the washing off of the zinc plate after the transfer by exposure from light has been effected for embossing plates. After making the transfer and rolling the plate with lithographic black ink, we experience great difficulty in washing the ink from the part to be etched. What I wish to find out is, what is put into the water that effects the removal of the ink from the design, and at the same time will leave undisturbed the ink on the plate as protection from the acid. I do not know that the above would be asking information of a trade secret, or that it is a question involving remuneration, of which you will kindly advise me." *Answer.*—This is a case either of too long an exposure, or too great a heat used in drying the plate before exposure. If you let us know how you work we will be better able to advise you.

WHAT was perhaps the queerest attempt ever made to inaugurate a strike took place in the composing room of the New York *Tribune*, on Monday evening, October 8. The move was made out of sympathy with the stereotypers' union, it being the intention to supplant the men employed in the stereotyping department of the *Tribune* with members of Stereotypers' Union No. 1, which is subordinate to the International Typographical Union. The men were called out at 6 P.M. and returned to work at midnight, no result having been achieved further than that of having considerably inconvenienced the *Tribune* management. The stereotypers employed there are union men, but they do not affiliate with the International Typographical Union and the publishers declined to discriminate between rival trade organizations.

## A VETERAN IN THE PAPER TRADE—GEORGE F. BARDEN.

AMONG the well-known veterans in the paper trade of the United States and Canada, no one is better known or better liked than Mr. George F. Barden, of the L. L. Brown Paper Company. Mr. Barden was born at "Cranesville," Dalton, Massachusetts, in 1834, his father at that time being employed in the "Old Red Mill" of Zenas Crane, founder of the well-known firm of Crane & Co. It will thus be seen that paper making and paper selling run in the blood



GEORGE F. BARDEN.

of the Barden family. At an early age Mr. Barden commenced his education as a papermaker in the mills of E. & S. May, at Lee, Massachusetts, then the headquarters of paper manufacturing in this country. To Lee came the English and Scotch papermakers who strayed from the old country to better their fortunes, bringing with them the practical experience of long apprenticeship and service in

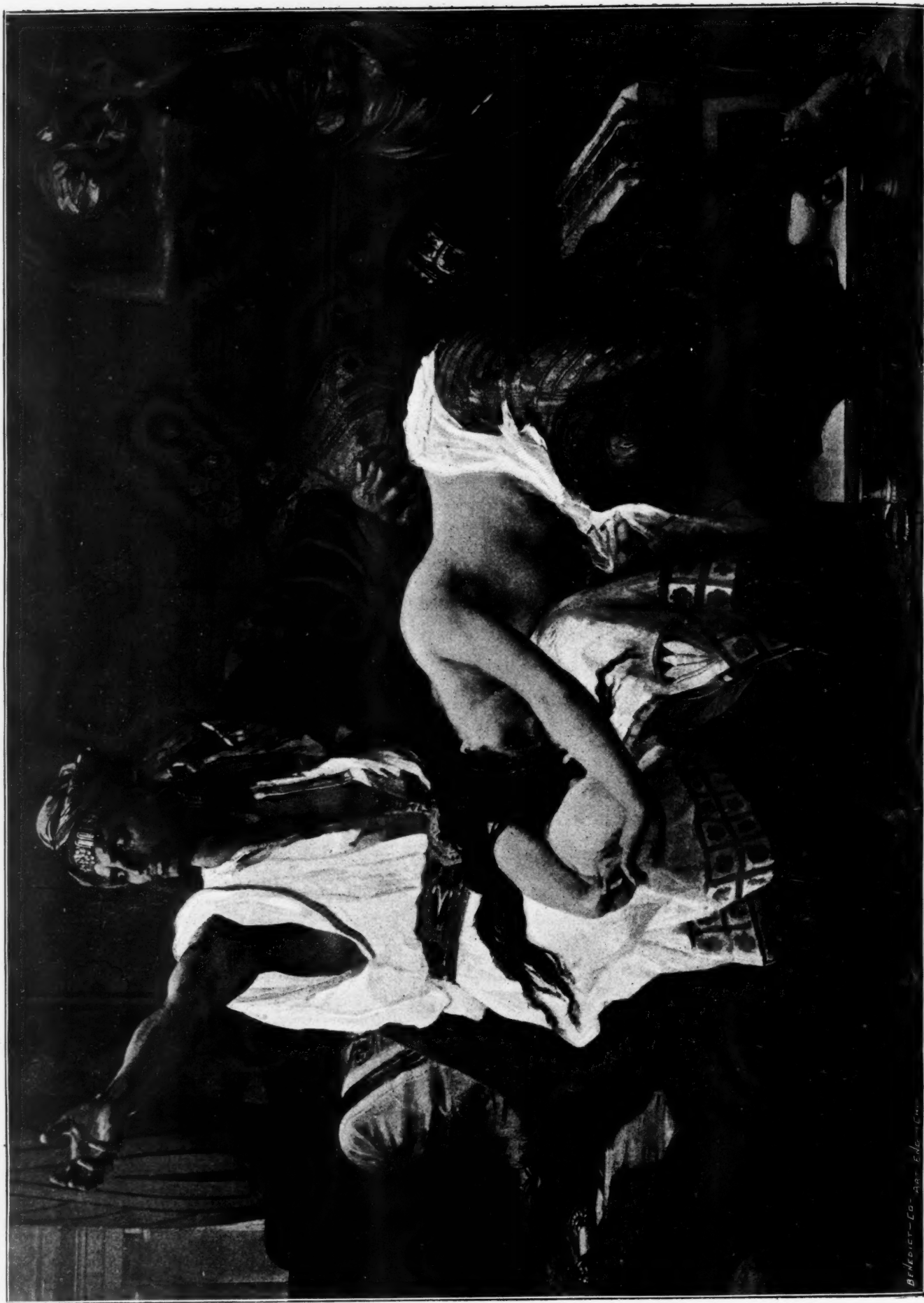
the trade. Young men who were associated with them as apprentices were quick to learn the points of value. At the age of twenty Mr. Barden engaged with the L. L. Brown Paper Company, and for fifteen years was in their employ in various departments of the mill. During this long apprenticeship he acquired that mastery of practical details to which he attributes his success as a representative of Ledger papers, which has always been his special line. There are few, if any, who are engaged in the manufacture and sale of Ledger paper for blank books and county records, that have as extended an acquaintance with the consuming trade, the makers of blank books, from Maine to California, and in the principal cities of Canada, as Mr. Barden. For twenty years he has traveled over the United States and Canada, his mission being to demonstrate the merits of the papers he represents and make sales of them. In this he has been eminently successful, not only with the mills and brand he has been connected with for the last ten years—the L. L. Brown Paper Company—but with other well-known brands that in years past he aided in introducing to the trade. Mr. Barden has from time to time contributed articles to the journals of the paper and stationery trade on paper making, the practical value of which was such that they were widely copied in foreign trade papers. A recent visit of Mr. Barden to the office of THE INLAND PRINTER shows him to be as active and enthusiastic as the younger men in the field.

## A NEW TYPEFOUNDING MACHINE.

The *Scientific American* says that Auguste Foucher, 71 Boulevard Voltaire, Paris, France, has invented a machine to cast two types simultaneously, having two models and two finishing mechanisms, the molds and their sprue-breaking, body-dressing and finishing mechanisms being arranged in sequence, but echeloned in different vertical planes, while the corresponding moving parts are rigidly coupled together to be moved simultaneously in the same directions. All parts of the machine may be overlooked by the operator, and two finished types are made at each cast instead of one. The invention is an improvement upon an invention patented in 1887.

## ITS VIEWS ARE BROAD.

THE INLAND PRINTER is the best publication for the benefit of the craft that has come under my observation. Its views are broad and its pages seem to be open for discussion.—A. H. Cobb, with the Tuttle Company, Rutland, Vermont.



BRIDGES-10-20-18-19-20

AMNON AND TAMAR.

Half-tone engraving by  
CHRISTIAN & CO.,  
100 N. 10TH ST., PHILA.



## PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

**TO CORRESPONDENTS.**—Letters of inquiries for reply in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

**DRY OR DAMPENED PAPER FOR NEWSPAPER WORK.**—F. C. R., Seattle, Washington, asks this question: "Can better results be obtained in newspaper presswork by using paper that has been dampened?" *Answer.*—That depends on conditions of type, stereotypes, blankets, ink, rollers and the kind of paper in use, and often on the ability of the pressman, even if all the conditions are favorable. If the paper in general use is inferior by reason of badly incorporated wood pulp stock, so that it splits and breaks from the web, it will show better results in presswork and run longer before breaking while printing, if properly dampened. Should the surface of the paper be rough and lack calendar finish it should be dampened for better results than if run off dry. When newspaper stock is well calendered, smooth and of good color, excellent results can be secured by being printed dry; provided, a fairly good quality of ink is used and the rollers, plates and press are in an equally advantageous condition. It is true economy to print dry and to have the other necessary accompaniments therefor.

**BRONZING OVER TINTED PRINTING.**—S. R. W., South River, New Jersey, has this to say: "In running bronze over tint work, is there anything that can be used to prevent the bronze from adhering to the tint? I have experienced some difficulty in this matter." *Answer.*—You must wait a reasonable time for the tint to dry before applying the bronze. If you know anything about bronze work and printing inks, and have done this, then there may be fault to find with the kind of white ink used to produce the tint. Heavy dull-white ink should not be used on neat printing, especially in making tints, as it is a slow drier and fades whatever it is mixed with. Magnesia white or zinc white are best. Tints made from magnesia dry quickest, provided the strong color incorporated with it has not been made up in too strong a varnish. Zinc white tints and tints made from suitable varnish also dry reasonably fast. Where tints fail to dry, so that bronze powder adheres to them, we suggest that our correspondent procure dry Irish magnesia (to be found in most dry color and paint supply houses) and use it with cotton batting, by carefully dusting over the tint and cleaning off—as in the case of bronze work—when the work can be proceeded with safely. If the stock used is enameled or clay-coated, which is always best for bronze, the tinted ink may be improved for drying by adding a few drops of turpentine and less of boiled linseed oil.

**CYLINDER PRESS PARTS.**—S. G. P., London, Ontario, writes: "I would like to find out a little about the buffers or plungers of a cylinder press, and about setting them. Is there anything said about them in your treatise on presswork?" *Answer.*—The buffer, or buffer boxes, which are attached to the top of the spring levers on the front and back of the press and which help to regulate the momentum of the bed in its motions, may be set strong or weak or nonacting by means of the two set-screws found at the bottom, and which control the pressure of the spiral springs under the press. By pressing the iron butt or frame on the bottom of the spring lever, the tension of the springs is increased, because they are forced closer together by this operation, and necessarily more rigid in action. When the springs are taken up by the two set-screws, the nuts on the rods which run through the springs should also be tightened up to the spring stands. The plungers on a cylinder press are somewhat different in construction and action, but are regulated by means of the screw and check-nut at the back of plunger-head. By letting the plunger-head backward to the frame ends of the press, their tension becomes

less, and by shortening it toward the bed of the press the action is made stronger. "Presswork" does not deal with the general mechanism of presses, because there are too many makes of them to be treated in a work devoted principally to make-ready, etc.

**ABOUT TINTS.**—J. H. C., Cleveland, has forwarded several samples of business cards and other commercial printing in which a number of colors of tints appear, and asks our opinion on their combination and appearance; also what is best to use in making smooth running tints. *Answer.*—The variety of tinted colors used is large enough indeed; but scarcely any one of them is pretty or well defined. We can see that you are not familiar with the mixing of colors or tints, and we would advise you to give this branch of the pressroom business more attention and study before doing any more delicate tint work. For a small outlay of money (compared with the fund of practical information at command), you can secure Earhart's "Color Printer," from the color samples of which, and the information therein contained as to how to make them, you cannot fail to become somewhat of a color artist, if your ability lies in that direction. Magnesia white and zinc white are the best whites for mixing with strong colors to form tints. The magnesia ink makes what is termed "transparent tints"; and may be printed first or last where full or dark colors are used in the job. In the case of map printing or jobs in which it is difficult to follow register, the deep colors may be worked off first and the tint registered in afterward. Zinc white is opaque and covers densely in whatever color it is mixed with. It prints sharper than magnesia because it is more firm in body and is of great purity and whiteness.

**UNDERLAYS FOR PHOTO-ENGRAVINGS.**—The Fort Pitt Engraving Company, of Pittsburgh, Pennsylvania, says: "We notice that Mr. Horgan, in his letter in the October number, speaks very favorably of photo-engravers placing underlays cut from rough proofs between the metal and the block." Another correspondent, writing about the same thing, asks: "What is your opinion of the idea?" *Answer.*—We are a thorough believer in the underlaying of cuts, whether they be half-tones, line or from wood engraving. If our correspondents will refer to pages 14, 15 and 16 of "Presswork," they can inform themselves more fully regarding this matter, as the method is there fully explained. We recognize the fact that good pressmen prefer to make their own underlays instead of using the photo-engraver's, reasoning that an underlay prepared for and attached to a cut to be worked off on a hand or platen press would not be so well adapted for printing on a cylinder press. There are few photo-engravers who realize that there is a difference in the manipulation of underlays for the kind of machines mentioned, as there certainly is. Then, again, the artistic taste of the engraver and pressman may be at variance, and it may be wise to let the latter have his way of preparing the underlay, as he is best able to judge of its workable conditions. The photo-engraver's experience at hand-press underlaying will certainly outweigh in merit that of the skill of the cylinder pressman on similar presses. Mr. W. H. Bartholomew, the photo-engraver whom Mr. Horgan refers to as placing underlays between the metal and block, is universally known for the unexceptionably high order of his productions; he is also a practical printer of considerable distinction, and may be relied upon as a man of keen judgment and rare execution.

## LIKE THE DEPARTMENT PLAN.

We wish to congratulate you on the improved appearance of that valuable exponent of the "Art Preservative"—THE INLAND PRINTER. The department system that you have inaugurated must be one that will redound greatly to the benefit of all subscribers, and we are hoping to "run against a snag" so that we may have a chance to put some of them to the test.—Brown Thurston Company, Portland, Maine.

### THE INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION.

RESUMÉ OF THE WORK DONE AT THE FORTY-SECOND ANNUAL CONVENTION AT LOUISVILLE — COMMITTEES AND OFFICERS.

**S**OUTHERN hospitality never shone to better advantage than on the occasion of the recent convention of the International Typographical Union—genial, whole-souled, unostentatious hospitality, of that brand which makes the recipient feel entirely at home and entitled to everything in sight, without price and without ceremony. The people of Louisville have well sustained their reputation, and it will be long before their kindness and generosity will be effaced from the memory of those who were fortunate enough to be among the visitors.

The convention met in Odd Fellows' Hall, and was called to order at 10 o'clock on the morning of Monday, October 8, by C. N. Jacques, of the reception committee, who introduced Rev. Dr. Eaton, who invoked the divine blessing. Dr. Eaton was followed by Mayor Henry S. Tyler; Col. R. M. Kelly, of the city press; C. E. Shepard, president of the Louisville Trades and Labor Assembly; and Henry Boies, president of the Louisville Typographical Union; all of whom united in welcoming the delegates to Louisville. President Prescott responded, briefly reviewing the growth of the international body since its last meeting in Louisville, in 1864, up to the present time. The roll of delegates was then read by Secretary Wines, contested



PRESIDENT W. H. PRES-  
COTT.

elections going to a committee on credentials. The convention contained 137 delegates, or about 85 less than the Chicago convention of 1893.

The president made the following appointments: Reading clerk—William P. Heck, of Philadelphia; messenger—A. A. Hoffman, of Louisville; sergeant-at-arms—C. E. Shepard, of Louisville; assistant secretary—Frank A. Kidd, of Chicago; committee on credentials—Messrs. Duguid (Cincinnati),

McHale (Albany), Darney (Milwaukee), Stephan, German-American (New York), and Roberts (New York), stereotypers.

The president then announced the following committees:

Committee on Laws: Messrs. McCraith (Boston), Lynch (Syracuse), Riordan (San Francisco), Lawler (Washington), Von Buettner (New Orleans), pressmen's.

Committee on Appeals: Messrs. Perkins (New York), Marnell (St. Louis), Ziebold (Columbus, Ohio), Alford (Raleigh), Dorsey (Dallas), pressmen's.

Committee on Returns and Finances: Messrs. Hastie (Chicago), Woodrow (Camden), Bramwood (Denver), Daley (Newark), Boyle (St. Paul), pressmen's.

Committee on Childs-Drexel Home: Messrs. Shepard (Grand Rapids), Perry (Nashville), Stevens (Minneapolis), McCaffery (Colorado Springs), Flanagan (Washington), pressmen's.

Committee on Subordinate Unions: Messrs. Klinger (Pittsburgh), Tatem (Philadelphia), Calhoun (Springfield, Ohio), Curran (Baltimore), Hamilton (Akron), pressmen's.

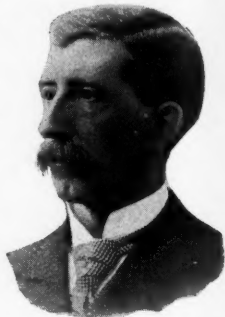
Committee on Miscellaneous Business: Messrs. Greenfield (Washington), Kramer (Lafayette), Hall (Lexington), Mangan (Cincinnati), stereotypers'; Brewer (Springfield, Illinois), pressmen's.

Special Committee on Officers' Report: Messrs. Alexander (New Orleans), Cook (Trenton), Lowe (Peoria), Barnes (Galveston), Lahan (Chicago), stereotypers'.

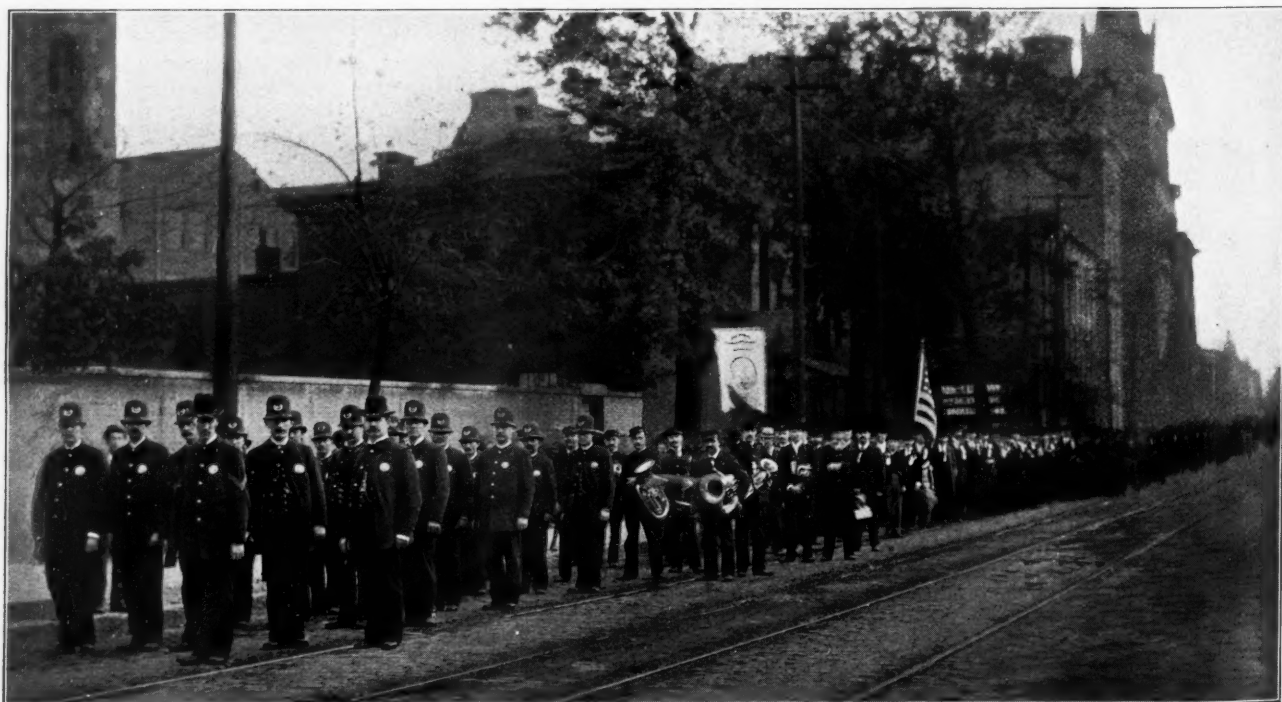
Special Committee on Report of Committee on Governmental Control of the Telegraph: Toner (Washington), Heafey (Newark), Soulliere (Worcester), Bradbury (Kansas City), Lane (Knoxville).

The officers' reports were then presented and referred to a committee, the Report of the Committee on Governmental Control of the Telegraph going to a special committee for examination and consideration.

This completed the organization of the convention, but it was not before the following day (Tuesday) that the body settled down to work in earnest. A brief summary of the



SECRETARY-TREASURER  
A. G. WINES.



THE STREET PARADE.



most important measures passed by the convention is given below :

- Increasing the death benefit from \$50 to \$60.
- Defeat of the proposition to create an out-of-work benefit.
- Favoring the collection of dues and assessments on the percentage plan.
- Favoring annual instead of biennial sessions.
- For the better regulation of apprentices.
- Adoption of the political platform of the American Federation of Labor, with the exception of plank 10 (the socialistic measure), for which was substituted : "The abolition of the monopoly system of landholding, and substituting therefor a title of occupancy and use only." And the addition of a plank providing for "the State and National Destruction of the liquor traffic."
- Permitting local unions to take political action when their interests were to be promoted thereby.
- Providing that honorary members who are proprietors, must employ at least one journeyman to entitle them to the use of the union label.
- Favoring a time scale on typesetting machines.
- That an assessment of one per cent be levied on the wages of all members for such time as is deemed necessary by the Executive Council to accumulate a fund, to be known as the "Shorter Workday Fund," to be used for the purpose of inaugurating a shorter workday in the book and job trade.
- Adoption of a measure creating a separate branch of the International Typographical Union, to be composed exclusively of pressmen, and providing for an armistice to continue until the measure has been approved or rejected by the International Printing Pressmen's Union.

The election of officers was attended by much interest, as quite an animated opposition was maintained to the policy of the administration throughout the past year. Below will be found the result of the balloting, the number of votes being given as a matter of record :

For president : W. B. Prescott, 79 ; John W. Hastie, 45 ; Robert W. Tilney, 13.

For first vice-president : Theodore Perry, 73 ; William E. Greenfield, 64.

For second vice-president : Frank J. Boyle, 126.

For third vice-president : Charles B. Lahan, 125.

For secretary-treasurer : A. G. Wines, 123.

For delegates to Federation of Labor : William M. Higgins, 76 ; August McCraith, 49 ; John W. Bramwood, 47 ; William Perkins, 44 ; Charles L. Drummond, 40 ; C. E. Clark, 33 ; H. G. Martin, 27 ; Theo. Yarnall, 24 ; Bernard Nolan, 19 ; C. S. Roberts, 17 ; Harry K. Stephan, 10.

Trustees Childs-Drexel : James J. Dailey, 89 ; Alexander

Duguid, 75 ; Henry Dorsey, 60 ; David Hastings, 58 ; L. C. Shepard, 55 ; J. B. N. Soulliere, 47 ; J. L. Robinette, 36 ; E. E. Stevens, 28 ; J. O. Williamson, 20 ; D. J. McCarthy, 3.

Place of meeting : Colorado Springs, 65 ; Syracuse, 30 ; Galveston, 17 ; Indianapolis, 11 ; St. Paul, 3 ; Washington, 1 ; Chicago, 1 ; total, 128.

Accordingly, the following were declared elected : W. B. Prescott, president ; Theo. Perry, first vice-president ; Frank J. Boyle, second vice-president ; Charles B. Lahan, third vice-president ; A. G. Wines, secretary-treasurer ; William M. Higgins, August McCraith and John W. Bramwood, delegates to American Federation of Labor ; James J. Dailey and Alexander

Duguid, trustees of Childs-Drexel Home ; Colorado Springs, place of holding next convention. Subsequently L. C. Shepard and Henry Dorsey were added to the trustees of the Home, they having failed to secure the necessary number of votes on the first ballot.

The convention brought its work to a close late on Saturday afternoon, the impression being general that the delegates put in a very faithful week's work, disposing of the many complicated measures brought before them with ability. The week was fairly studded with entertainments.

Monday afternoon was the time set for a grand parade of the delegates, ex-delegates, and visitors, and the gaily decorated convention hall presented a busy scene until the order was given to "fall in." At 3 o'clock the start was made, in the following order : First came Lieutenant Hendricks at the head of a platoon of police. Morbach's band followed the blue coats, and next marched the Reception Committee bearing the banner of Louisville Union, No. 10. After these came in order the delegates ; the juvenile drum and bugle corps of the Knights of Pythias, whose twenty little members were clad in a Zouave uniform of red, yellow and blue ; Louisville Union, No. 10. The officers of the International Union, and the oldest members of the local body who could not stand the fatigue of the long walk, were in carriages. The wives of several of the delegates were also in carriages. Riding in the procession was Mr. James Watson, of Louisville, claimed to be the oldest member of the International Union in this country.

The procession moved from First and Jefferson streets to Main, thence down to Eighth, out to Market, up to Fourth, out to Jefferson, down to Eighth, out to Chestnut, up to Fourth, in to Green, up to Third, in to Market, thence to Music Hall. There were about 700 men in line, and the parade was one of the handsomest that has ever been seen in Louisville. All were very tired when they reached Music Hall, but there was something there to refresh and strengthen them. As they entered the big hall the band played "My Old Kentucky Home" and "Dixie," which airs awoke a loud series of cheers.

On the second floor a fine collation had been spread. Everybody made himself entirely at home, and set to work having a good time. The lunch was eaten with great relish, and the liquid refreshments that were thrown in much appreciated. The affair was of that informal character which greatly added to its enjoyment. Hands were shaken, and visitors and Louisville men became acquainted. Cigars were passed around. The entire second floor of the building was given up to the entertainment, and while the lunch was being dispatched the band played. Captain Haager helped to dispense the refreshments, and looked after the very few bashful delegates. The reception was "for men only." To members of the Ways and Means and the Reception Committees is due the credit for arranging the pleasant affair. Among those most active were : Messrs. Charles E. Shepard, W. J. Corbett, W. W. Daniel, John Hunt, W. M. Higgins, Walter D. Binford, James Lewis, James Caldwell, O. N. Jacques, James H. Watson, John Reese, Charles Bent, Charles Loomis, Walter Young, Ed Owen and Louis Heitz.

This reception continued until away after dark and until late into the night. It was a general and genial "open-house," which was attended by nearly every printer in town. During the evening the visitors and their Louisville hosts went to the theaters, were shown the town, or talked together in the hotel lobbies.

On Tuesday at 12 o'clock the convention adjourned for an afternoon visit to the Kentucky Institute for the Blind, on



CAPTAIN J. H. HAAGER.



MEMORIES.

invitation of Prof. B. B. Huntoon. The institution is beautifully situated, and the inspection of it was an education to many of the visitors. The procession of delegates filed up to the entrance of the institution, where they were hospitably met by Professor Huntoon. The visitors were led upstairs to the concert hall of the school, where a most interesting exhibition of calisthenics was given by a class of fifty blind boys and girls. The drill lasted for thirty minutes and excited the wonder of the visitors, repeatedly calling forth rounds of applause. At its conclusion a marching song was sung by the class in perfect time and rhythm, which was again applauded by the visitors.

After the children had marched to their dormitories, Professor Huntoon, in a few happy remarks, welcomed the International Union to the institution. Alluding to the printers' great assistance in the education of the blind, and to the improvements in the printing of their literature, Professor Huntoon claimed the printers as "fellow-craftsmen." In inviting them to pay this visit he said he desired to show them the only national printing office for the blind in America — "a printing office where no ink is used, no composition rollers, and where the office towel hangs limp and spotless. He further announced pleasantly that, not to be outdone by the "greatest show on earth," he had provided for their entertainment "a show in three rings," consisting of music by the school's own band, a game of baseball by the blind boys and the wonders of their printing office.

The printing office was first inspected, and that it was a revelation to the visitors was evident from the interest manifested by all as they were escorted through the building. They were shown the improved process of printing in New York "point" from flexible stereotype plates. The plates are a novelty, invented and used exclusively in this institution. They were also shown the making of cuts of geometrical designs, maps cut from pressed wood with a scroll saw, the bookbinding department and the half-completed second edition of the Bible printed in the "Point" alphabet for the American Bible Society. The first book printed for the blind in America, the work being done in Philadelphia, in 1833, by Jacob Snider, was displayed as one of the cherished relics of the institution.

After the visit to the printing office, the school band entertained the visitors with "America" and a number of popular airs, played with the feeling and precision characteristic of the sightless musicians.

The game of baseball by chosen nines of the school children was one of the greatest treats of the day. The lads struck "fouls" and "flies," made base hits and home runs very much like professional players, and certainly no national game ever was played before a more interested or sympathetic audience.

At 5:30 o'clock, after what was voted by all the delegates as one of the most enjoyable half-days of their stay in Louisville, they took leave of Professor Huntoon and his interesting little colony, and returned by their special cars to the city.

On Thursday, at the convention hall, after the election of officers, Mr. H. C. McFarland made a complimentary address to President Prescott, and on behalf of his associates in Indianapolis and of the Toronto delegation and visitors, presented to him a handsome chair. The rules were suspended while the convention declared Mr. Prescott president by acclamation, amid cheers. Mr. Prescott made a manly and feeling reply.

The chief entertainment of the week was a ball on Thursday evening at Phoenix Hill. Japanese lanterns hung in the gardens, and red, white and blue draperies made pretty the interior of the dancing hall. There were fully a thousand persons present during the evening. The Louisville men took care of their guests and introduced them, seeing that they had a good time.

Most of the afternoon session on Saturday was in the nature of a love feast. Mr. Montgomery, of Denver, was master of ceremonies, and was exceedingly happy in his genial

"roasting" of persons who were to receive honors at the hands of the convention.

The first to be called up before the bar of arraignment was popular Captain Jake Haager, of the Louisville Police Department, and Mr. Montgomery, in a way that was understood and appreciated, attacked him viciously for inoculating members with Kentucky tastes and habits. He wound up with a full pardon, and a presentation on behalf of the convention of a handsome silver tea service set, fitly inscribed, as a token of the appreciation of Captain Haager's service in securing the convention for Louisville and in making the stay of delegates a period to be enjoyed. This was followed by a motion, carried with cheers, to recommend Captain Haager to Louisville citizens as a man worthy of further promotion.

In his pleasing reply of thanks Captain Haager told that he had worked for seven years at the printers' trade, and that about eight years ago, when a strike came, he left one office to go to another as a union man. The latter place he gave up to a union man for the purpose of going on the police force, though the pay was \$1 less a day. He had been promoted to a captaincy, and had ever tried to perform his duty. Then he modestly told of his efforts to get the International Typographical Union convention for Louisville, and of his efforts to make the delegates feel at home. He was loudly cheered when he concluded, not only for the clear, unhesitating manner in which he spoke, but for the manly sentiments he expressed.

Of those to be honored, some were not present. Mr. Higgins was next on the list to be called before the president's desk, and Mr. Montgomery "raked him fore and aft" before presenting a really handsome mantel clock. Mr. Higgins made a reply that received applause which was doubled when he crossed the hall and placed the present in the hands of his wife.

In similar style, Messrs. C. E. Shepard and A. A. Hoffman, of Louisville, were called up, and each was presented with a card basket of silver and ornamented china. In their speeches of acknowledgment they were loudly applauded.

Mr. J. W. Owens, a Louisville delegate, was presented with a gold-headed cane that bore appropriate inscriptions.

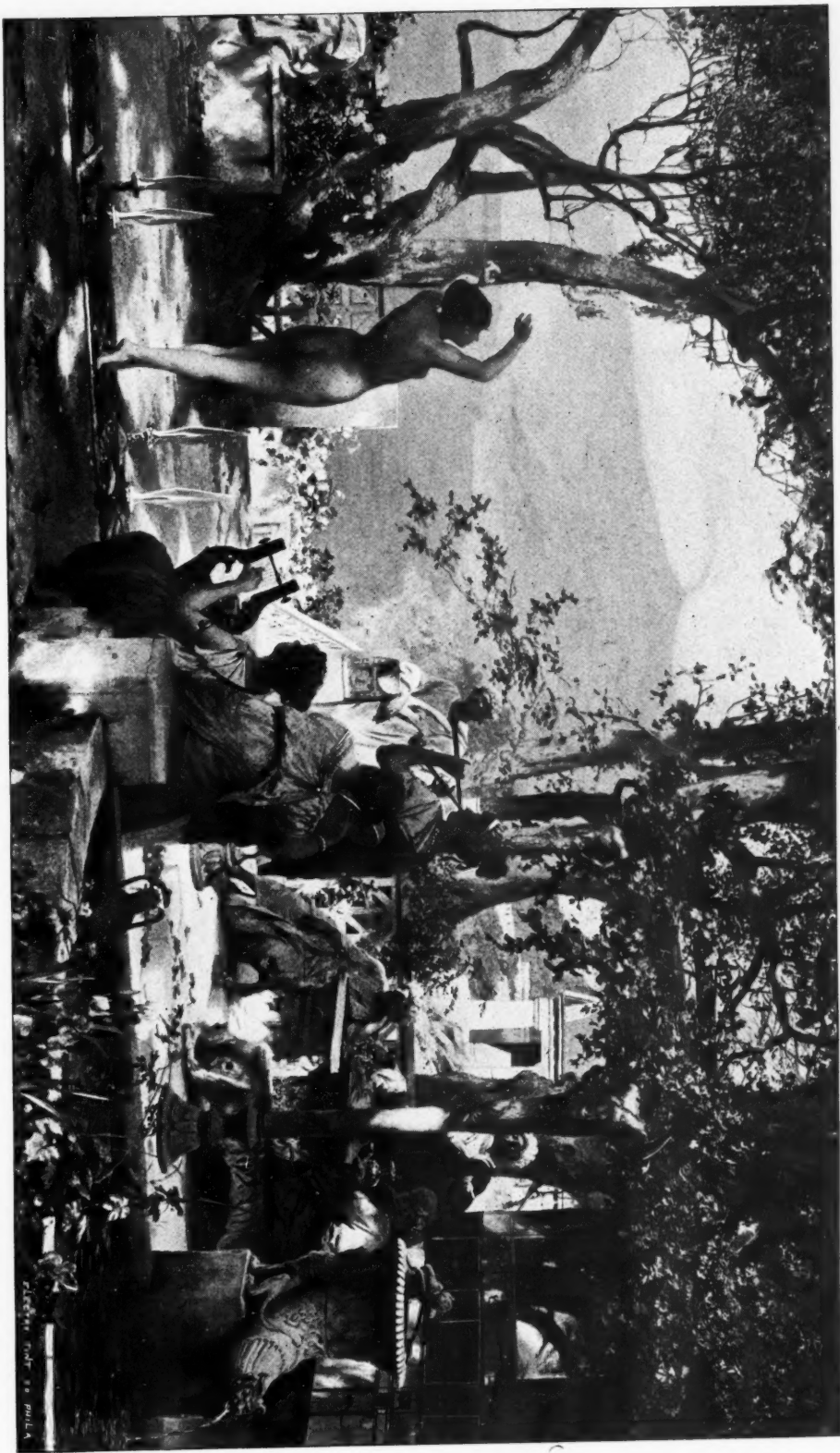
Mr. W. J. Corbett, chairman of the Reception Committee, was not present to receive a present in the nature of a silver water set, and this had to be left in the hands of a committee to present to him.

This wound up the pleasures of the convention, aside from receiving congratulations for good work and hopes of future success.

#### GANAWEYITTAMUK.

A curious piece of typographical work has been sent us from the office of the *Edmonton Bulletin*, of Edmonton, Alberta. We are told that it is called the Ganaweyittamuk of the Cree Nation. It is the Indian calendar for 1895, and is circulated among the Indians between here and the Arctic circle. The days of the month are represented by strokes and the Sundays by a cross, while the month is printed in Cree characters and is illustrated by signs. For instance, the month of January is the month of the big moon, February is the month of the eagle, March is known as the month of the wild goose, April is represented by a frog, and so on. Each month has its own illustration. On the opposite side of the dates are scriptural illustrations beginning with our Lord as a child, and illustrating the principal events of His life, such as the temptation, the crucifixion and the ascension, in the months that they took place. The almanac also serves as a means of recording fast days, Lent, and serves as a calendar and religious aid. It will be January, 1895, at least before this Ganaweyittamuk reaches some of its dusky readers. It is published by Rev. Father Lacombe for circulation among the missions of the Roman Catholic church in the Northwest.





Half-tone engraving by  
ELECTRO-TINT ENGRAVING COMPANY,  
136-8-10 Filbert St., Philadelphia.  
Duplicate plates for sale.

THE SWORD DANCE—H. SIEMIRADSKY.

See advertisement elsewhere.

## OPINIONS ON ROLLER MANUFACTURING.

As announced in our editorial in this issue, our purpose was to set forth the opinions of a number of practical men on the best methods of roller manufacture. Delay in collating this material has made it imperative, much to our regret, to hold the ventilation of the subject over until our next issue, when full and adequate treatment will be given the matter.

## ROMANCE IN THE PRINTING OFFICE.

A PLEASURABLE excitement agitated the workers in the Telegraph Publishing Company's offices, Vinton, Iowa, up to the evening of September 23, when it reached



W. P. KEAGLE.

its greatest height, that time being set for the wedding of Miss Ivy V. Holloway to Mr. W. P. Keagle, both of whom were employes of the company. The many friends of the bride and groom made a large concourse, and the high estimation in which the contracting parties are held in the community in which they live was testified by the unanimous and hearty congratulations appearing in the local press. Mr. Keagle is the financial secretary of the Vinton Typographical Union, and is a member of a number of influential benevolent and social organizations.

## 'TWAS ALL IN THE DIAGRAM.

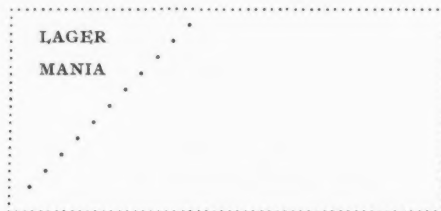
"I know," said Judge Brentano, "there is a prejudice against a joke which demands a diagram to explain, but when the joke lies in the diagram it may be pardoned." Then he told this story.

The judge is the president of the Germania Club, and has been organizing a series of entertainments for the winter. He was anxious to have printed a small pamphlet, giving, among other things, the programme, and also anxious it should be a creditable piece of work. So he asked an artist, who is a member of the club, to design him a frontispiece.

"Use your own taste," said the judge, "but see to it that you get the title of the club well displayed; something like this," and he wrote in large letters the words,

## LA GERMANIA.

But the artist had more ideas than he had room to express them in on that frontispiece, and so he thought he would economize space by crowding the title into a bracket in one corner, the result being after this fashion:



"How will that do?" he asked, exultingly, showing his drawing.

"It won't do at all!" responded the judge, with emphasis. —*Chicago Tribune.*

## HAS READ EVERY ISSUE.

Mr. Daniel Baker, of Philadelphia, Pennsylvania, in forwarding check for a year's subscription to *THE INLAND PRINTER*, to begin with the October, 1894, number, says: "I was not aware that I had run out until I did not get the October issue. Another case of 'you never miss the water until the well runs dry.' Having read every issue, from Volume I, No. 1, I could not get along without *THE INLAND PRINTER*, even if it cost ten times as much."

## TRADE NOTES.

JOHN B. KNEPPER has established a new office for fine printing, embossed work, etc., at Carnegie, Pennsylvania.

THE book publishing firm of Dodd, Mead & Co. has moved into new and commodious quarters, at Fifth avenue and Twenty-first street, New York.

WIESEL, MEIER & WHITE is the name of a new firm of job printers at 104 Nassau street, New York. They are old-time printers, and are well known to the trade.

WILLIAM KOEHL, of Erie, Pennsylvania, has recently taken a partner, Edward Streuber, in his paper box business, and will open up a job printing department in connection with it, the firm hereafter to be known as William Koehl & Co. Their place of business is now at 1017 Peach street.

A CIRCULAR recently sent out by the Gill Engraving Company, of New York, shows that they are doing a very considerable part of the magazine engraving that is being done in that city. Their success has been well earned and is the result of a strict adherence to that old rule that what is worth doing at all is worth doing well.

PAUL, SHNIEDEWEND & Co., 195 South Canal street, Chicago, again call attention to their "Reliance" paper cutter, through their advertisement. This machine is a new and practically constructed cutter, and seems to be meeting with success wherever introduced. It is sold through the typefounders and dealers in printers' supplies everywhere.

THE October issue of the *Electrotype Journal*, published by the Franklin Engraving & Electrotyping Company, of Chicago, has made its appearance. The number is printed in the highest style of the art, and contains new initial letter designs, half-tones, and calendar plates for 1895, and is embellished with a half-tone frontispiece printed in colors, which is an excellent piece of work.

A. ZEESE & SONS, engravers and electrotypers, 300-306 Dearborn street, Chicago, have gotten out a line of calendar plates for 1895 that are not surpassed. They make a specialty of this particular class of work, and use the greatest care upon composition and electrotyping. Their half-tone engraving and zinc etching department is equipped for doing the very highest grade of work, and their business is constantly increasing.

GEORGE H. BENEDICT & Co., engravers, 175 Clark street, Chicago, have just gotten out a thirty-two-page pamphlet showing engravings by the different processes which they employ. Their methods include half-tone, photo-engraving and wax process. The price list given and the matter in connection therewith makes it easy for anyone to tell what cuts of almost any description would cost. "One price to all" is their motto.

THE copartnership heretofore existing between Frank L. Montague and Egbert C. Fuller, under the firm name of Montague & Fuller, dealers in bookbinders' machinery, New York and Chicago, has been dissolved by mutual consent. All obligations of the old firm have been assumed by Mr. Fuller, to whom all moneys due the firm should be paid. Mr. Fuller will continue the business at both offices, the firm name being E. C. Fuller & Co.

THE effect of good ink and good bronzes upon fine enameled paper is shown in the catalogue of bronzing and dusting machines recently issued by Fuchs & Lang Manufacturing Company, 29 Warren street, New York. In addition to telling all about the machines and showing pictures of them in an attractive way, the catalogue is also a good example of how the bronzes work which are sold by this firm. The cover is handsomely embossed, and the whole work is a credit to the printers and to the firm issuing it.

THE *Daily Press*, of Plainfield, New Jersey, stated in a recent issue that the Scott Printing Machine Works in that city shipped during the month of September over two hundred tons



of printing machinery, and that the works had been running up to 10 o'clock at night, with orders on hand to keep them going for at least six months. This is certainly very encouraging, and if all the different lines connected with press building would pick up in the same way, those in the printing business and kindred industries would all be happy.

THE *Globe*, of Toronto, Canada, announces that the position of secretary-treasurer of the Brough Printing Company, rendered vacant by the retirement of Mr. W. Pemberton Page, has been filled by the appointment of Mr. J. F. Lawson. Mr. Lawson is well qualified for this position, having occupied the position of cashier of the Globe Printing Company for many years and other responsible appointments in commercial and financial institutions, and will be an acquisition to the present active staff of the company. Mr. H. B. Brough, of the late firm of Brough & Caswell, is manager.

WE acknowledge receipt of a copy of *La Revista Tipografica*, the first and only paper devoted to printing in the Mexican Republic. It circulates among all the printing offices in Mexico and throughout South America. It is a neatly printed sheet and contains specimens of a number of faces of type and borders made by manufacturers in the United States, as well as the advertisements of quite a number of dealers in printers' materials and supplies in this country. It is published monthly by E. M. Vargas & Co., Irapuato, Gto., Mexico, and the subscription price is \$1 per year.

MR. E. C. FULLER has purchased the interest of Mr. Montague, of the firm of Montague & Fuller, at New York and Chicago, and Mr. Montague has retired from the firm. E. C. Fuller & Co. will continue the business as heretofore, as successors to Montague & Fuller, with offices at 28 Reade street, New York, and 345 Dearborn street, Chicago, and will act as sole agents for the Smyth Manufacturing Co., of Hartford, Connecticut, manufacturers of book-sewing machinery; Chambers Bros. Co., Philadelphia, manufacturers of folding machines, and other companies that have been represented by Montague & Fuller. They will carry an extensive line of machinery, and continue to be dealers also in a full line of bookbinders' and printers' machinery.

#### CHICAGO NOTES.

THE Marder, Luse & Company Foundry, Chicago, have issued their Specimen No. 9 for September. Type faces shown include "Caxton Bold," "Boston Script," "Victoria Italic" and "Polo."

THE *Proofsheet* is the title of a neat little monthly recently issued by the Ben Franklin Company, 232 Irving avenue, Chicago. It is the unofficial organ of the Chicago Society of Proofreaders (the only association of proofreaders in America), and bids fair to extend the organization of proofreaders by its aggressive missionary quality.

THE western office of another eastern printing ink firm will soon be added to the long list of branch houses in Chicago. The newcomer is that of the Eagle Printing Ink & Color Works, of New York and Jersey City. W. S. Parker, well known in Chicago through his connection with Lord & Thomas, will be the manager.

THE Chicago *Times* has passed into the hands of Mr. Adolf Kraus, a well-known lawyer, corporation counsel under the late Carter Harrison's administration. A new dress of headletter having been ordered for the *Times* gave occasion for a rumor that the paper would continue to use type. Mr. Kraus states, however, that machines will be introduced in the composing room about the end of November.

THE Binner Engraving Company, of Chicago, have issued a catalogue showing their work devoted entirely to "College Annuals," giving plates of various kinds which are used in books of this nature. It is getting to be quite a fad to get out

annuals in connection with colleges and universities, and the Binner Company are taking advantage of this and have worked up a big trade in this particular line.

THE Ben Franklin Company, 232 Irving avenue, offer a valuable convenience to advertisers who desire to place circulars, etc., before the printing, bookbinding and lithographing establishments of Chicago. It is in the form of up-to-date mailing lists, revised as changes and additions are made, and is in itself a complete monthly directory. The lists are furnished at very low rates, considering their convenience and accuracy.

CHICAGO newspapers have a deserved reputation for superior typographical appearance. A pride in the paper on which they are engaged was one of the characteristics of the old-time compositor, and indeed its traces remain with many of the typos of the present day. This pride bids fair to be quenched in the leaden deluge of the typesetting machine by the influence of which a typographical sameness is expected to prevail. This may be redeemed in the eyes of the average reader by the superb illustrations which have characterized the great dailies of Chicago of recent months. With Denslow, Heaton, Schmedtgen, McCutcheon, Coffin, Batchelder, Richardson and a few others, the artistic side of newspaperdom in Chicago can suffer no eclipse.

IN this city there are at least four printing offices and barber shops combined — occupying the same room. There are also two printing firms sharing the same quarters with carpenters. One office is located in a butcher shop, another in a show window and one in a bakery. A printing office on the West Side is in the same room where "Philadelphia scrapple" is being boiled, and the proprietor of another office increases his income by raising pups, nailing boards on the frames of his imposing stones for doghouses. On Halsted street is a printing office in a church, the presses standing not twenty feet from the pulpit. Another is being carried on in the office of a livery stable, and another among marblecutters. One office is in the fourteenth story of a sky-scraper and another is under a sidewalk.

THE *Record* says that H. H. Kohlsaat wishes to buy the *Tribune* and that for several days he has been negotiating with the principal stockholders, and on October 23 he made them a definite offer. While they are considering it he will shoot ducks at F. W. Peck's game preserve at Koshkonong, Wisconsin. Lee Agnew, his adopted son, in an interview, is reported to have said: "Mr. Kohlsaat wants to buy a paper, and he has been negotiating for some time with the *Tribune*. He has planned, in case the deal falls through, to go to New York to see what can be done there. It is highly probable that as soon as he returns to Chicago he will set out for the East. For several years Mr. Kohlsaat has had his eyes on the *Tribune*, and if it can be bought for any reasonable sum he will take it."

MR. THOMAS D. PARKER, well known to the Chicago printing trade, is now connected with the Joliet News Printing Company, of Joliet, Illinois. The *News*, of that city, announces under date of October 4: "An important change takes place in the *News* job office this week, O. E. Selzer, who has been the manager now for about six years, giving way to Thomas D. Parker. We regret the loss very much, for Mr. Selzer is one of the most industrious men we ever had in the office, active, energetic and thorough. Mr. Parker comes from the old firm of Brown, Pettibone & Kelly, of Chicago, where he was superintendent for many years. In the consolidation of offices he was left in a condition to take a place with the *News*. He is thorough master of the situation, and we know will be very acceptable to those who do business with our job office."

ANNOUNCEMENT is made in another part of this issue of the dissolution of the copartnership of Montague & Fuller, dealers in bookbinders' machinery, New York and Chicago. Notice has been received from Mr. Montague that he has opened offices at 17 Astor place, and 140 East Eighth street, New York, and at Room 617, Manhattan building, Chicago, under the firm

name of F. L. Montague & Co., and will continue the business of selling bookbinders' machinery. Attention is called to the advertisement of the firm on another page. The machines represented by them include the Dexter folder, the "Economic" paper feeder, the New wire stitcher, the Elliott thread stitcher, the Acme paper cutters, Ellis backer, Ellis trimmer, Spooner's mailing machine, and a number of others. They will shortly bring to the notice of the trade several other new devices in the machinery line.

THE Newspaper Club of Chicago and the Press Club of Chicago early in October were united into a single organization, forming probably the largest newspaper club in point of membership in the United States. The consolidated organization is known as the Press Club of Chicago, that being the older organization of the two, it having been in existence fifteen years. The active membership of the club is in the neighborhood of 400. The action was brought about by an effort on the part of both clubs to create a harmonious organization of the active newspaper men of Chicago. The membership list embraces the names of those who have made some of the most successful newspapers of the country as well as those who as writers have attained international fame. Meetings were held in the rooms of each organization preliminary to amalgamation, and at each the directors were given authority to effect a consolidation. At a joint meeting of the members of the two boards held in the rooms of the Newspaper Club arrangements were harmoniously arrived at concluding the details of the union, which went into effect on October 1. The officers of the combined clubs are as follows: President, F. A. Vanderlip; first vice-president, Montgomery B. Gibbs; second vice-president, I. A. Fleming; third vice-president, Fred C. Rae; financial secretary, Frank E. Johnson; recording secretary, W. H. Freeman; librarian, Leroy Armstrong; directors, Charles L. Rhodes, A. S. Leckie, E. M. Lahiff, H. H. Kohlsaat, W. G. Nicholas and A. L. Clarke.

A WELL-KNOWN typefoundry sends us the accompanying as a specimen of *some* orders sent them:

DEAR GENTLEMEN

Pleas send me a price list of ä ö Å and all other kinds of types and presses

About the press I wish to get a good selfinker for my handinker my handinker size 5 x 7 is chase price \$8.00 very thing to it except ink tabel.

Pleas offer me as much as you can for my press.

Allso pleas be cheap on your press and sell them to me for \$5 or \$10.00 less than retail prices becous I am not well and strong my both arms are (hurt) and printing is the only thing I can mack my living bye.

Therefor I ask you kindly to sell me the press very cheap

And be sure that you will never regrit it! because God will bless you! I am *sure* he will do so! answer soon and let me know if you wish togive me a press cheap

Your truly,

card and job printer,  
Norway Mich

It will be of interest to many of our readers to learn that, since the close of the World's Columbian Exposition, there has been connected with the Imperial German Consulate in Chicago a commercial department, the purpose of which is to stimulate the commercial exchange between the United States and Germany; to facilitate the intercourse between buyers and sellers of merchandise of all kinds—raw material, victuals, machinery, apparatuses and instruments, objects of art, etc.—of America and Germany; to keep both sides posted on the subject of duties, currency, rules for importation and exportation, etc., and to give information about new inventions, patents and new processes of manufacture, and how they can be utilized. Thus, this department is not an agency for a certain number of private firms, but a bureau of general commercial and technical information which is given free of charge to any

American or German firm interested in importation to, or exportation from, Germany. Its work is limited to collecting and distributing information, and it does not undertake to close business transactions of any kind, nor will it interfere with any business relations already existing between firms of both countries. It is a special department of the Imperial German Consulate in Chicago, and had its origin with the World's Columbian Exposition, after the close of which the establishment of such a bureau proved to be a necessity in order that the consulate might be able to attend, in a proper manner, to the many inquiries which poured into it from all sides. All communications intended for the department should be addressed to "The Imperial German Consulate, Commercial Department, 120-122 E. Randolph street, Chicago, Illinois."

#### BOOKS, BROCHURES AND PERIODICALS.

"LOURDES," Zola's new book, is said to have had a sale in France alone of over 300,000 copies. F. Tennyson Neely, the Chicago publisher, has just issued a handsomely printed and bound translation of the work.

AFTER five years of labor, with the help of 247 editors, and the enormous expenditure of nearly one million dollars, the Funk & Wagnalls Company announce that the last page of the second, the concluding, volume of the new Standard Dictionary is now in type. This volume will be ready for delivery in November.

"THE Special Correspondent," by Jules Verne, has just been issued in very attractive form by Lovell, Coryell & Co., New York. Just at the present time public attention is strongly directed to the Russian empire, and to matters on the Asiatic continent. It is in these fields that the "special correspondent" disports himself, and the book is at once instructive and interesting. It is copiously illustrated.

CORRECT FORM IN THE ETIQUETTE OF CARDS AND STATIONERY; To which is appended the Sentiments of Flowers and Jewels. Ninety-five pages. 4 1/4 by 6 1/4 inches. Silver embossed cloth cover. Price, 50 cents. The Inland Printer Company, 212-214 Monroe street, Chicago.

Busy men and women are prone to forget the forms that usage demands should be observed in visiting cards, invitation cards, wedding announcements, death notices, etc. Appeals for information on matters of this nature are often made to the printer, and it is a source of embarrassment to him if he cannot answer the questions satisfactorily. To be able to place in the hands of inquirers a neat code of rules answering all questions, saves much time, and secures orders for work. "The Etiquette of Cards" fills all requirements of this nature. No printer doing society printing should neglect securing this convenient and handsome work.

PRESSWORK. By William J. Kelly, Superintendent of the Web Color Printing Department of the New York World. Eighty-five pages, with frontispiece and reference index. Neatly bound in cloth; 5 3/8 by 7 1/2 inches; \$1.50. Chicago: The Inland Printer Company.

Mr. William J. Kelly is an unquestioned authority on presswork, and the publication of his work on the subject is particularly timely. No reliable text-book on presswork dealing with modern methods is on the market, and the simplicity and directness of the instruction contained in "Presswork" will commend it to everyone seeking such instruction. The work was printed in the columns of THE INLAND PRINTER in a series of articles, and created so much interest and favorable comment that its issue in book form was determined upon. The matter was carefully revised and rearranged by the author for this purpose, and the result is the only authoritative work in the English language dealing with present-day methods of presswork.

THE INLAND PRINTER is such a worthy exemplar of everything which constitutes excellence in printing, that I hope to be on your list for many years to come. —J. H. Silsbury, "Providence," Shanklin, Isle of Wight.





"PLEASANT MEMORIES."

Half-tone engraving by  
GRAND RAPIDS ENGRAVING COMPANY,  
Grand Rapids, Michigan.

See advertisement elsewhere.



A HEAVY LOAD.

Half-tone engraving by  
CROSSCUP & WEST ENGRAVING CO.,  
911 Filbert street,  
Philadelphia.

Duplicate plates for sale.

See advertisement, page 128.



## REVIEW OF SPECIMENS RECEIVED.

Owing to a press of other matter this department will be held over until the December issue, when an unusually large and interesting assortment of specimens will be reviewed and criticised.

## NEWSPAPER GOSSIP.

THE *News Bulletin* is the name of a new paper at Washington, D. C.

THE New York *Commercial* recently celebrated its ninety-eighth birthday.

JOHN C. RANDALL has succeeded Gen. H. H. Boyce in the management of the Boston *Traveler*.

A NEW YORK evening paper is authority for the statement that the mayor of that city has recently purchased a printing office.

THE *American Nation* will hereafter be issued from Waterville, Maine, the move there from Boston having been recently effected.

THE New Jersey *Mosquito* is the title of a new weekly newspaper at Hoboken, New Jersey. It will no doubt make its presence felt.

TEXAS *Siftings* will hereafter be issued in colors, the three-color process being used. It is a departure that will be watched with interest.

CHARLES F. WATERMAN, for many years with the Detroit *Free Press*, is now connected with the New York *Shipping List and Price Current*.

WILL CARLETON, the poet, has established a monthly magazine at Brooklyn, and calls it *Everywhere*. It is bright editorially and typographically.

E. L. ADAMS, publisher of the Marathon (N. Y.) *Independent*, has been nominated for the New York State Assembly by the democrats of his district.

SAM SMALL, the one-time evangelist, and until recently publisher of a daily paper in Oklahoma, is the editor of a paper recently started at Norfolk, Virginia.

THE *Sunday Courier*, of Poughkeepsie, New York, is the owner of a complete new dress. Mr. A. G. Tobey is the editor and proprietor, and he publishes a paper to be proud of.

A NEW German trade paper, published in the interest of printers, lithographers and kindred trades, has been started at Berlin, Germany, called *Deutscher Buch und Steindruckerei*. It is to be issued monthly.

JOHN A. MURRAY, for several years advertising manager of the Brooklyn *Citizen*, is now a student at the New York Law School. Walter J. Lee, formerly with the *Mail and Express* in the same capacity, is his successor.

THE *Spatula*, with "Keep Sweet" for a motto, is a new monthly publication for druggists which recently appeared in Boston. It is bright and entertaining, and will no doubt find favor with the trade to which it caters.

THE *Post*, of Cincinnati, Ohio, has recently added two Potter perfecting presses, making seven of these machines now in its pressroom, giving it a capacity for printing, cutting, folding and counting 210,000 papers an hour.

ALLAN FORMAN, publisher of the *Journalist*, sailed for Europe on Tuesday, October 16, where he will spend a considerable time in travel. He was given a complimentary dinner by the New York Press Club before leaving.

MESSRS. P. J. DOYLE and C. A. Hollenbeck have retired from the publication, *Every Saturday*, at Albany, New York. Messrs. E. A. Keyes and T. D. Fitzgerald continue as the firm, and are publishing an excellent labor paper.

CARLISLE N. GREIG, at one time business manager of the Chicago *Inter Ocean*, and of late advertising manager of the

New York *World*, has resigned and is now in Europe. Robert A. Corregan, for several years advertising manager of the New York *Press*, has succeeded him.

THE New York *World* will publish a sixteen-page supplement beginning on November 4. The pages will be half the present size and contain eight pages of colors and eight pages of matter interspersed with black and white illustrations.

THE *American Packer* is a new monthly journal devoted to the interests of the canned goods trade of America, the first issue of which appeared November 1. It is published at Baltimore, Maryland, by John S. Hughes, and the editor is John S. McGarigle.

COL. JOHN A. COCKERILL has resigned from his position as editor of the New York *Commercial Advertiser* and *Morning Advertiser*. He is at present a guest of Col. William F. Cody, on the latter's ranch in Nebraska. Charles E. Hasbrook, Colonel Cockerill's associate in the management of the paper, has also resigned.

HERBERT L. BAKER, Buffalo agent for the Thorne typesetting machine, has recently placed orders for machines for use on the following papers: *Daily Times*, *Weekly Observer* and *Sunday Graphic*, Erie, Pennsylvania; *Daily Times*, Rochester, New York, and the *Daily Abendpost und Beobachter*, Rochester, New York. The Erie *Daily Times* reduced its price to 1 cent a few weeks ago, and has more than doubled its circulation in consequence.

## FROM THE SANDWICH ISLANDS.

THE INLAND PRINTER is magnificent, and much appreciated here in this remote corner. I inclose \$4.50 in payment for new subscriptions, and wish to thank you for the regular and prompt receipt of the magazine for so long past.—J. J. Greene, Honolulu, H. I.

## OF INTEREST TO THE CRAFT.

THE second grand ball of the Boston Printing Pressmen's Union, No. 67, I. P. U. of N. A., will be held at Cotillon Hall, Boston, Friday evening, December 7, 1894.

THE long-standing fight between the Utica (N. Y.) *Herald* and the typographical union of that city, has, after many previous efforts, been amicably settled and the *Herald* carries the union label.

"JUDGE" CHARLES STAATS, for many years foreman of the Albany (N. Y.) *Express*, and one of the oldest members of the Albany Union, died suddenly, Friday, September 28. His funeral was largely attended.

IN one of the large printing offices in New York every compositor's stick in the composing room is chained to a case rack. The proprietors say that hard-up "prints" were so accustomed to "borrowing" their sticks, that they were forced to resort to this method of keeping a quantity on hand.

THE annual election of officers of the Typothetæ of Cleveland, Ohio, was held early in October, resulting as follows: W. M. Day, president; C. O. Bassett, first vice-president; A. S. Brooks, second vice-president; A. C. Rogers, secretary; F. W. Rogers, treasurer. Executive Committee—W. M. Day, C. O. Bassett, A. S. Brooks, A. C. Rogers, F. W. Roberts, J. B. Coghill, L. H. Prescott.

FERDINAND WARD, ex-representative of the art preservative in Sing Sing prison, and afterward for several months an employe of an up-town printing office in New York, now holds a clerical position in the Surrogate's office in Geneseo, New York, where he was an apprentice in a printing office in his youth. Ward is now but forty-three years of age. His father was a clergyman.

AN instance of long continuance in service with one firm came to light in New York recently, in which it was found that an employe of the Methodist book concern there has been

Specially reported for THE INLAND PRINTER.

## PRICES CURRENT.

NEW YORK, October 18, 1894.—The following market report bears exclusively on commodities used in the graphic arts. The prices noted herein are in force at date of report, and there will be but slight change therein for several weeks. The daily fluctuation in prices does not materially affect this list:

<b>Chemicals:</b>			Shoe, unbleached .....			Senegal, sorts .....		
Alum, lump .....	\$1.70	@ \$1.75	" brown .....	.03	3/4	Tragacanth, Aleppo, first flake .....	.10	@ \$ .11
" ground .....	1.80	" 1.85	Cotton Canvas, No. 1 .....	.03	3/4	" " second " .....	.59	" .67
" porous .....	2.25	" 2.50	" " No. 2 .....	.01	1/2	" " third " .....	.46	" .50
Ammoniac, Sal., gran., white .....	.07 1/4	" .07 1/2	New canvas cuttings .....	.04	1/2	" " Turkey, second " .....	.40	" .44
" " gray .....	.05 3/4	" .06 1/2	<b>OLD PAPERS—</b>			" " third " .....	.50	" .55
Alkali, Ammonia 58% .....	.90	" 1.00	Mixed papers .....	.37 1/2	" 40	" " " .....	.38	" .45
" " 48% .....	.95	" 1.05	No. 1 white hard shavings .....	.02 1/2	" .02 1/2	<b>COLORS—</b>		
Soda Ash, carbonate 48% .....	1.15	" 1.30	" soft white .....	.01 1/2	" .02	Blacks, carbon .....	.06	" .09
" " 58% .....	.90	" 1.10	Soft white, ordinary .....	.01 1/4	" .01 3/4	" drop .....	.03	" .10
" Sal .....	.70	" .75	No. 1 mixed shavings .....	.90	" 1.00	" ivory .....	.10	" .25
Caustic 60% .....	.02 1/2	" .02 3/4	No. 2 " .....	.74	" 1.00	" lamp, ordinary .....	.03 1/2	" .07
" " 70% .....	.02 1/2	" .02 3/4	Extra No. 1 manila .....	1.15	" 1.25	" " refined .....	.08	" .12
" " 74% .....	.02 1/2	" .02 3/4	No. 1 manila .....	.85	" .90	" " calcined .....	.12	" .25
" " 76% .....	.02 1/2	" .02 3/4	No. 2 " .....	.65	" .75	" " spirit .....	.20	" .25
" Crystal Carbonate .....	.01 1/4	" .01 1/2	Old ledgers .....	.01 1/2	" .02	Blues, Chinese .....	.40	" .65
Bleaching powder, English .....	.01 1/2	" .02	Solid printed books .....	.01 1/2	" .01 1/4	" Prussian .....	.30	" .35
" " Continent .....	.01 1/2	" .01 1/2	Light book stock .....	.70	" .75	" ultramarine .....	.07	" .25
Potash, carbonate .....	.04	" .05 1/2	Folded news .....	.25	" .30	Browns, sienna, Italian, burnt .....	.01 1/2	" .05
China Clay, English .....	12.00	" 17.00	Straw clippings .....	.35	" .40	" " raw .....	.01 1/2	" .04 1/2
" " domestic .....	8.00	" 10.00	Old waste .....	.25	" .30	" " American, b't .....	.01 1/2	" .01 3/4
<b>Paper, Paper Stock, Etc.:</b>			<b>PULP—</b>			" " raw .....	.01 1/2	" .01 3/4
News, rag and wood .....	.02 1/2	" .03	Sulphite, unbleached .....	.01 3/4	" .02 1/4	" Spanish .....	.01 1/2	" .00 3/4
" straw .....	.03 1/4	" .04 1/4	" bleached .....	.03 1/4	" .03 1/2	" umber, American, b't .....	.01 1/2	" .01 1/2
Wrapping, manila .....	.05 1/4	" .06 1/4	Soda, bleached .....	.02 1/4	" .03	" " raw .....	.01 1/2	" .01 3/4
" hardware .....	.04 1/2	" .05	Pire, soda process, unbleached .....	.02 1/4	" .02 1/4	" " Turkey, b't .....	.02 1/4	" .03 1/4
Writing, flat record and ledger .....	.18	" .23	" " bleached .....	.03 1/2	" .03 1/2	" " raw .....	.02 1/4	" .03
superfine .....	.14	" .17	" Sulphite proc., unbl'ch'd .....	.02 1/4	" .03 1/2	Greens, bronze .....	.10	" .11 1/2
" fine .....	.11	" .12 1/2	" " bleached .....	.04	" .04 1/2	" chrome, extra .....	.05	" .07
" No. 2 .....	.07	" .09	<b>JUTE BUTTS—</b>			" common .....	.05	" .07
<b>COTTON RAGS—</b>			Paper quality, new crop .....	.01 1/4	" .01 1/2	Reds, carmine .....	2.65	" 2.75
White, No. 1 .....	.03 1/2	" .03 3/4	Mixing " .....	.01 3/4	" .01 1/2	" Indian, English .....	.04 1/2	" .12
" No. 2 .....	.02	" .02 1/2	Bagging .....	.01 3/4	" .02	" domestic .....	.02	" .03
" ordinary .....	.01 1/2	" .02	<b>Oils:</b>			" rose pink, American .....	.07	" .10
Thirds and blues .....	.01	" .01 1/2	Linseed, Calcutta, raw .....	.54	" .54	" " English .....	.07	" .08
Southern mixed .....	.80	" 1.00	domestic, " .....	.54	" .54	" Tuscan, .....	.07	" .10
Colored, city .....	.25	" .30	<b>Litho. Gums, Dry Colors, Etc.:</b>			" Turkey, .....	.09	" .13
" country .....	.50	" .75	GUM—			" orange .....	.13	" .19
Shirt cuttings, best .....	.04	" .04 1/4	Arabic, first picked .....	.43	" .45	" vermilion, English .....	.52	" .54
" " good .....	.03 1/2	" .04	" second picked .....	.27	" .29	" " Am. qksil., bk .....	.55	" .59
" " unbleached .....	.03 1/2	" .04	" third .....	.29	" .31	" " bgs. .....	.60	" .63
" " unbl'ch'd No. 2 .....	.02 1/2	" .03	" fourth " .....	.18 1/2	" .19	" Chinese .....	.80	" 1.00
Shirt chevots .....	.02 1/2	" .02 3/4	" sorts .....	.13 1/2	" .15	" American .....	.11	" .11 1/2
Blue cuttings, overalls .....	.02 1/2	" .03	Senegal, third picked .....	.14	" .20	" artificial .....	.12	" .14
Brown .....	.02	" .02 1/2	" fourth " .....	.12	" .13	" Venetian, English prime .....	1.25	" 1.40
Flannel, bleached .....	.03 1/4	" .04				" " ordin .....	1.10	" 1.15
" unbleached .....	.03 1/2	" .03 3/4				" " American .....	.75	" 1.28
Shoe, bleached .....	.03 1/4	" .03 3/4				Yellows, chrome .....	.13	" .25
						" fast .....	.62	" 1.25
						" lemon .....	.16	" .20

with them continuously since 1841. What is almost as remarkable is the fact that there is with this same firm a woman employed as a press feeder, who, save for an absence of sixteen years of married life, has been there since 1837.

GEORGE E. LINCOLN, with Marder, Luse & Co., Chicago, has just invented a combined planer, which for merit, simplicity and usefulness cannot be excelled. The planer is perfect in its construction and can be changed instantly from a regular type planer to a proof planer, thus obviating the nuisance and expense of two separate planers. The most critical printer recognizes its utility upon sight and kicks himself for not thinking of it long ago.

A WASHINGTON despatch to the New York Press, under date of October 14, says that Foreman Henry T. Brian, of the Public Printing Office, has been investigated by a committee of the Interstate Democratic Association. This is a body of officeholders. Brian is a republican. He was a witness before the committee of the fiftieth congress which investigated Public Printer Rounds, under whom he was foreman. The interstate men's committee find that Brian testified that poor paper and bad ink were bought by Rounds at extravagant prices; that valuable stereotype plates had been lost or destroyed; that unsuitable presses and paper cutters had been bought by Rounds; that he (Brian) had drawn requisitions for these purchases; that the building was not kept properly cleansed, and, the committee says, Brian virtually admitted that Rounds left the management of all details of the office to Brian as foreman. The committee report says that evidence of gross neglect of duty on the part of Brian and others under him was found.

## BUSINESS NOTICES.

## THE POTTER PRESSES.

As stated last month, Mr. J. W. Ostrander has become western agent for the Potter Printing Press Company, New York. Our readers will remember that about fifteen years ago Mr. Ostrander held this same position. A great many changes have been made in the machines put out by that company since he represented it before. Their web printing and folding machines have met with great success, and the excellence of the lithographic machines is becoming well known. Aside from these their regular cylinder presses with front and back delivery are always popular. Mr. Ostrander's address is 88 West Jackson street, Chicago.

## JOB PRINTING PRESSES.

With the gradual improvement in business there must be a gradual improvement in the character of work demanded of the printer, and he is wise who, being forewarned, is forearmed with a complete line of first-class machines with which to meet every requirement. Printers are quick to find fault with anyone who goes about from one office to another in the endeavor to get the cheapest, and yet no class of mechanics or artisans, probably, have loaded up with so much cheap machinery in the past year or two as these same people, who ought to know that good work cannot be done on cheap machines, and that good work will command good prices. More and better work can be turned out on a first-class machine quicker and with less outlay than on any other kind. Mr. Frank Barhydt, Room



606, New York Life Building, Chicago, represents the manufacturers of the celebrated "Peerless" job press, a first-class all-around job press, and is also the western representative of the National Machine Company, of Hartford, Connecticut, sole manufacturers of M. Gally's improved "Universal" printing, embossing and box-cutting presses, machines of established reputation and excellence. These machines are up-to-date, and the finest kind of work can be produced profitably on them.

#### "AID TO THE MEMORY" CALENDAR.

A very handy and desirable calendar has been invented and put on the market by Alfred L. Sewell, through the Chicago Envelope Clasp Company, of which he is president, an illustration of which is here shown. Beneath every day is a



space for writing small memorandums of things to be remembered. If you have a note due on a certain day you write in the space an "N." If an insurance policy expires write an "I." If an engagement, write an "E," and so on. The leaves are not torn off and destroyed, but the calendar is so arranged that the current month is folded out, so that it shows through the opening in card. When the month is gone the next month is folded out, so as to

show in front, and the whole calendar, with all its memorandums, is saved until the close of the year, and can be filed away and preserved as something that may be valuable. Printers or stationers can lay in a stock of these calendars, and print their customers' advertisements in the top space as desired, giving the printer a good margin and enabling him to fill orders for a first-class calendar at short notice and with very little trouble. Calendar may begin the first of any quarter and run twelve months. Samples and prices will be sent on application to Chicago Envelope Clasp Company, 170 Madison street, Chicago, whose advertisement appears elsewhere. Orders for these calendars should be placed early, and printers or stationers who are entitled to trade discount should inclose their business card or write on their printed stationery, so that their line of business may be shown.

#### THE WHITING PAPER COMPANY.

The products of the Whiting Paper Company, Holyoke, Massachusetts, are well known to the trade everywhere. It will be of interest to printers and stationers in the West and Northwest to know that a full line of these goods is carried by the Chicago branch of this mill, at 238 and 240 Adams street, and that anything needed in their line can be had promptly. In addition to the regular stock of flat writings, ruled goods, linens, bonds, superfines and cardboards, this branch carries all the special papers such as india proof, vellums, weddings, etc., and embossed cardboards of every variety of pattern and in all the latest shades. They also have in stock fancy stationery, envelopes, mourning goods, etc., and guarantee the trade the most careful attention to all orders and the lowest prices. Mr. F. J. Clappitt is manager of the Chicago house.

#### THE INLAND PRINTER ACCOUNT BOOK.

The Inland Printer Account Book, which has been advertised in our pages for the past two months, seems to be meeting with much favor, and those who have put it in use speak very highly of it. A great many printers have certain methods which they deem "good enough," and are inclined to look upon any innovation of this kind with disfavor. If they can only be started on the right road and induced to buy one of these books, they will not regret that they abandoned their old method of keeping track of the work passing through their establishments. The following letters have been received from people who have

examined the work or have put it in actual use, and certainly indicate that there must be something in it. We advise those who are anxious to know exactly what the different jobs they produce cost them, to purchase one of these books at once and start on the new method.

I have examined The Inland Printer Account Book, and must say that I consider it the best book of the kind that has yet come under my notice. It is not only a convenient form of keeping printers' accounts, but is a printer's assistant in many respects, principally, however, in enabling the printer to itemize the cost of any special job, and, further, it will be a great assistant in figuring on jobs which may have to be duplicated. It seems to me that the book must be adopted by every job printing office. Any practical printer who examines it will order one at once.—James L. Lee, Editor "Printer's Album," Chicago.

Some time ago we were induced to purchase one of your printers' account books, and, after giving it a thorough trial, we feel in duty bound to express our appreciation of the many merits of the book. It is simple and comprehensive, enabling an office to avoid the many petty leakages which are so apt to occur in a business embracing so many details as ours. We consider ours indispensable and do not see how any office could well afford to be without this valuable adjunct.—H. Sellschopp Printing & Publishing Co., 300-306 Dearborn street, Chicago.

After a thorough three months' trial of The Inland Printer Account Book, I have no hesitation in saying that in my estimation it is one of, if not the best system, a printer can use. By its use the cost—the principal part of a job—is brought out boldly alongside the selling price; and I can safely assert that if every office in Chicago had this book and used it as it was intended to be, and should be used, the prevailing ruinous prices for printing would soon be a thing of the past. For printers who desire to keep an accurate record of each job it is just the thing and cannot be too highly recommended.—Robbins Brothers, Clinton and Van Buren streets, Chicago.

#### E. H. PFEIFFER, PHOTO-ENGRAVER.

This name is one which is fast winning a recognition in New York city, where the presence of so many old and well-known firms makes the way seem doubly difficult. Mr. Pfeiffer has had a long and thorough training in all branches of the business and is therefore prepared to do work as it should be done. Send to him when you want an estimate on any kind of engraving. His advertisement will be found on another page.

#### IMPRESSION ADJUSTMENT ON PLATEN PRESSES.

Too much stress cannot be placed upon the importance of appliances on platen presses for quickly changing the impression. Well may printers of the old school, unfamiliar with the latest improvements, cry out against meddling with the impression screws. It was never intended that the old-style platens should be changed except at the beginning of a dull season, when there is plenty of time to spare. With the wedge platen adjustment, used on the best modern presses, the change from a light to a heavy impression can be made instantly and accurately. The patent impression regulators on the Golding Jobber can be set so quickly that the impression can be taken off after every job, thus saving type and time.

#### A NEW SPECIMEN BOOK.

"Displayed Specimens" is the title of the newest specimen book of Barnhart Brothers & Spindler, Chicago, the "copper-mixed" but "not-in-the-combine" typefounders. The idea of this book is a good one, suggesting as it does various combinations of their best type faces and borders, arranged in artistically set pages, each series on a page, with the sizes and prices shown in connection. There are fifty-four pages printed in various colors, and the whole work will prove an interesting study for the compositor as well as a useful work for the printer who wishes to invest in type. Copies of the work can be had from the home office or of any of the four branches.

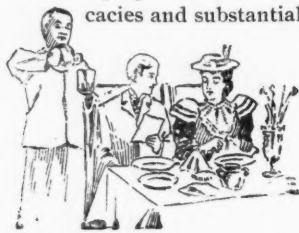
#### A TIME-SAVER FOR PRESSES AND FOLDERS.

The "metallic tape coupler" is a device which certainly fills a "long-felt want" in the printing and publishing business. Its use enables the ends of tape on printing presses and folding machines to be instantly and a great deal better connected than

by the unsatisfactory method heretofore pursued, that of sewing them together, and besides its advantages as a time-saver it possesses the very important one of perfect registration of paper, being so perfectly smooth that the paper does not strike it when it comes in contact with the parts joined. It will run over the smallest pulley. For durability, pliability, perfect registration, economy and time-saving there is no comparison between the two methods. H. L. Roberts & Co., 22 Duane street, New York, are the manufacturers, and their advertisement may be found elsewhere in this issue.

#### MEALS IN DINING CARS

Are one of the joys of travel. Well-cooked food, temptingly served, is prepared from elaborate menus that include all delicacies and substantial the markets offer. Everything is clean, fresh and appetizing. Owing to the complete through train service between Chicago and the East over the Pennsylvania short lines, more dining cars run over them than over any other railroad. All the fast express trains carry cars of the Pullman pattern. Meals are ready at seasonable hours, and may be partaken of by coach passengers as freely as by persons having accommodations in parlor and sleeping cars. Like all conveniences adopted on these lines, the dining-car service on them has reached a high standard of excellence. For details regarding the service apply to any ticket agent of connecting lines, or address H. R. Dering, Assistant General Passenger Agent, Chicago, Illinois.



#### THE SUFFOLK ENGRAVING COMPANY.

The Suffolk Engraving Company, of Boston, a specimen of whose work appears in this number, enjoys the distinction of being one of the largest and most successful houses in this line in the East. The beginning of its career dates back but four years, but in that time it has not only taken a place in the front rank, but has absorbed one of its former rivals, the Photo-Electro Engraving Company. Mr. J. H. Stark, of this company, the oldest process man in the business, is associated with Mr. W. J. Dobinson, the former proprietor of the Suffolk Engraving Company, in the new firm. They have a splendid plant at 235 Washington street, Boston, and work intrusted to their care will be sure of careful attention.

#### THE MONITOR WIRE STITCHER.

On page 191 appears the advertisement of a new wire stitcher recently put on the market by the Economy Manufacturing Company, Chicago. This machine has a number of advantages which certainly entitle it to the consideration of those interested in the purchase of a stitcher.

#### WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

**ADVERTISING**—I have made a specialty of writing bright, BUSINESS-BRINGING advertisements for printers—chiefly small printers and circulars that can be made economically. Can't I write some for you? My terms are moderate. ADVERTISER, Box 1975, Boston.

**CIRCULATION**—Young man, 23 years old, wants position in the business department of a newspaper. At present in charge of a circulation of 17,000. Address "CIRCULATION," care INLAND PRINTER.

**COMPOSITOR WANTED**—First-class job compositor to take position as working foreman. Must be good proofreader, thoroughly temperate, reliable and of good appearance. Office is first-class, neat and clean—three jobbers and cylinder. Permanent position for right man. Reference required. E. E. DARROW, New London, Conn.

**FOR SALE**—A Bushnell electrotype power molding press, just built. Will be sold at a reduced price. Address "BUSHNELL," care INLAND PRINTER.

**FOR SALE**—A \$6,000 job plant in a southwest Texas city of 10,000 inhabitants. Babcock Standard cylinder, power paper cutter, 2 Gordon jobbers, all run by 3-horse electric motor, Hickok ruling machine, etc. One of the most complete and well-arranged job plants of its size anywhere. Gross receipts average \$7,000 per annum. Have contract to print evening daily at \$600 per year. For a northern printer of means, in poor health, this is an opening for him. Ice rarely forms here, the climate is salubrious, and the entire section is a resort for those suffering from pulmonary troubles. Good reasons for selling. Address "PRINTING HOUSE," care INLAND PRINTER.

**FOR SALE**—A thoroughly equipped job printing office, in Louisville, Ky. Centrally located. Point system throughout. Good trade. Address "E," Lock box 643, Louisville, Ky.

**FOR SALE**—Campbell Intermediate cylinder press. Will print form 33 by 49. Address BROWN & BESLEY, INCORPORATED, 10 and 12 N. Canal street, Chicago, Ill.

**FOR SALE**—Very cheap, a complete book and job office, with fine stereotyping outfit; good established business, in a live city of 30,000. Death of proprietor the reason for selling. Address "C. H.," care INLAND PRINTER.

**FOR SALE**—Well established, modern equipped, paying job office in Rochester, New York. Investigation allowed and particulars given; inventory about \$3,000 cash. Address "ROCHESTER," care INLAND PRINTER.

**IDEAL MASTERPIECES** is the finest illustrated advertising sheet on the market. Elegant for Christmas supplement or for merchants and advertising agents for fall and holiday trade. Sample and prices for stamp. GRIFFITH, AXTELL & CADY CO., Holyoke, Mass.

**PHOTOGRAPHY FOR HALF-TONE ENGRAVING**—A pamphlet of 16 pages, giving instructions in regard to half-tone engraving by the enamel process, by a practical worker in this branch of the business. Sent by mail, postpaid, on receipt of price, 25 cents. Address THE INLAND PRINTER CO., Chicago.

**PRINTERS AND PRESSMEN**, send \$3 and secure a copy of book "How to Make All Kinds of Printing Inks and Their Varieties." GEO. W. SMALL & CO., Kinney avenue and Wold street, Cincinnati, O.

**PRINTING** thoroughly taught at the New York Trade School, First avenue, Sixty-seventh and Sixty-eighth streets, New York. Instruction comprises both newspaper and job work. The course in newspaper work includes plain composition, tabular work, setting advertisements, cutting and mitering rules, making up, justifying and locking up forms. The instruction in jobwork consists of all kinds of mercantile printing. Illustrated catalogue mailed free on application.

**PROOFREADER** disengaged; news, book, job; experienced, practical, speedy, careful; would go in country. "MCALISTER," general delivery, postoffice, New York.

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JANUARY							FEBRUARY							MARCH							APRIL														
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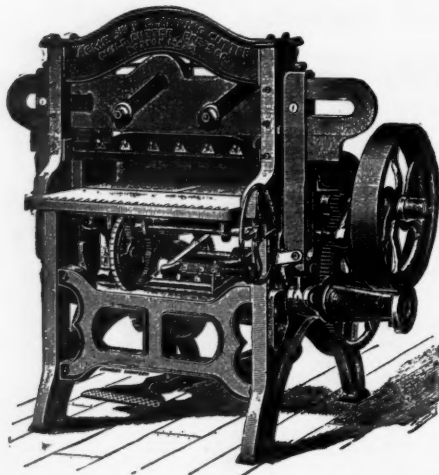
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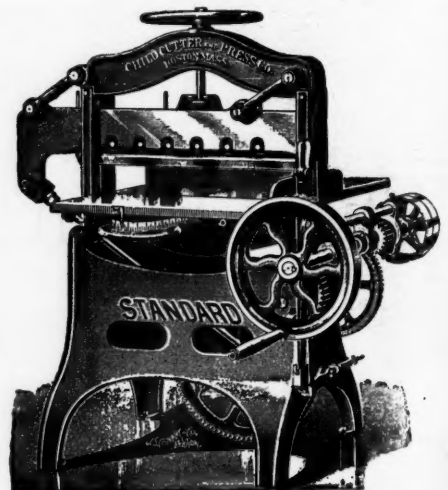
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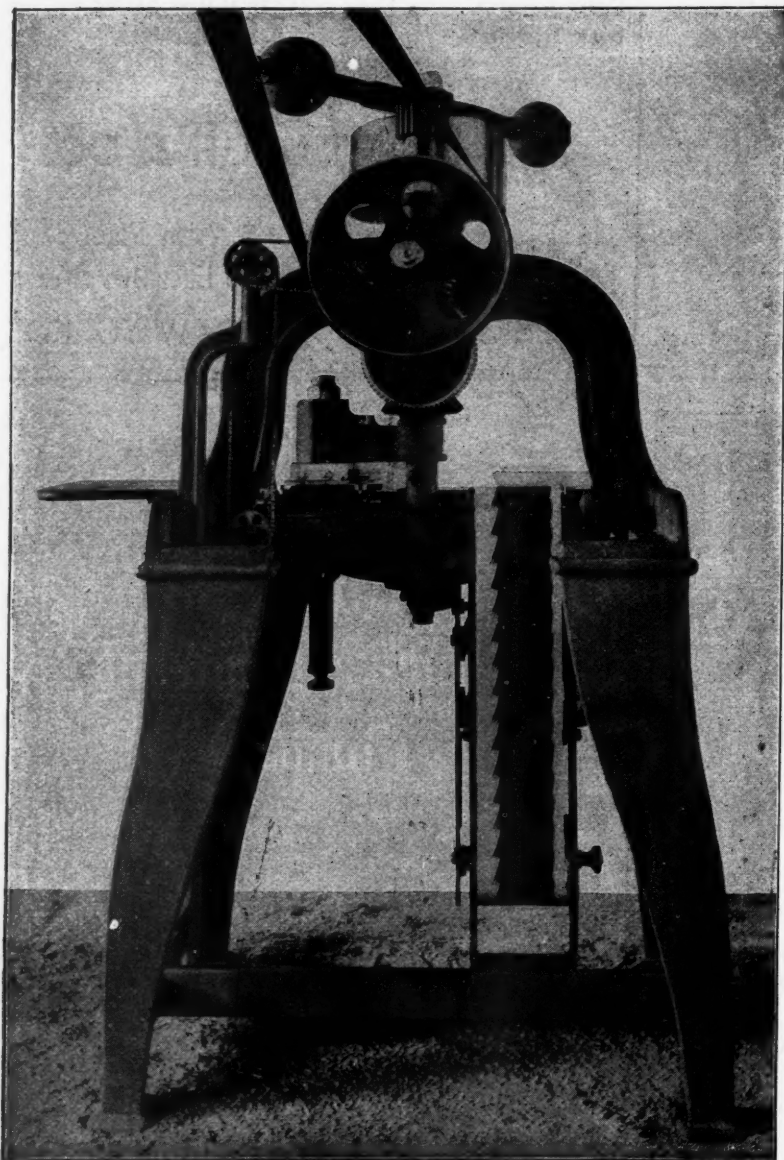
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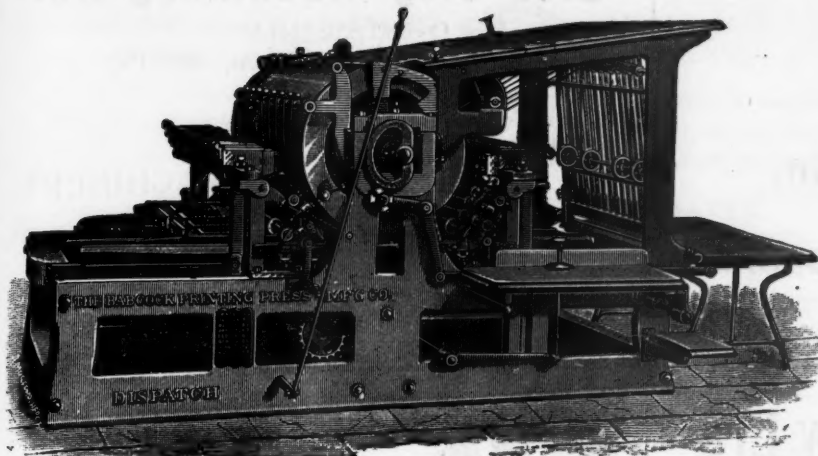
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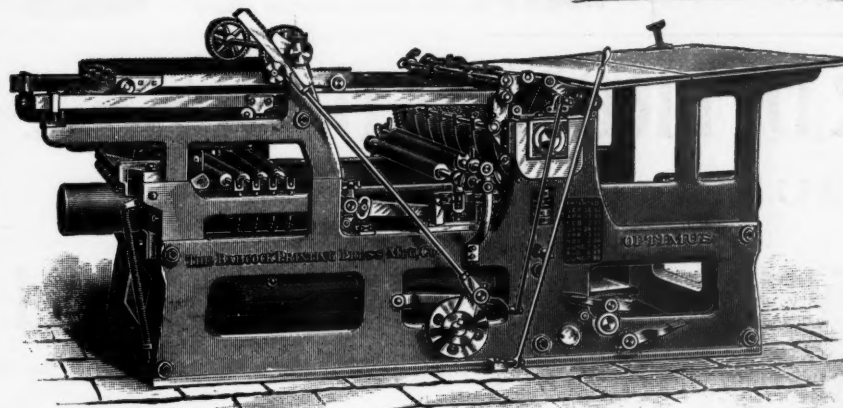
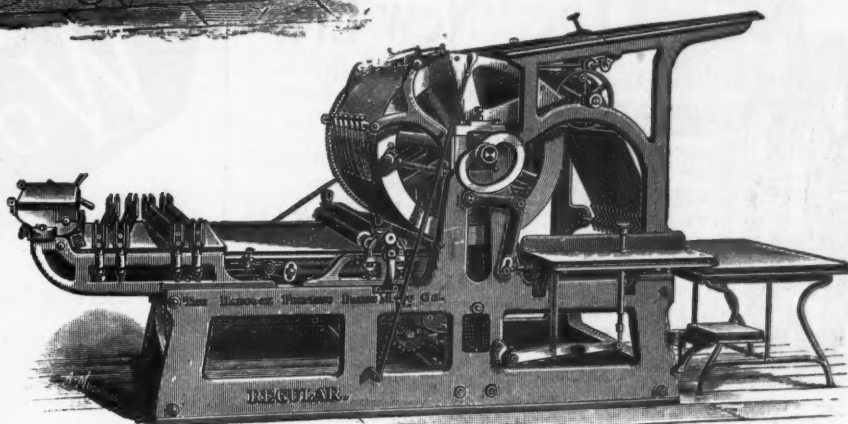
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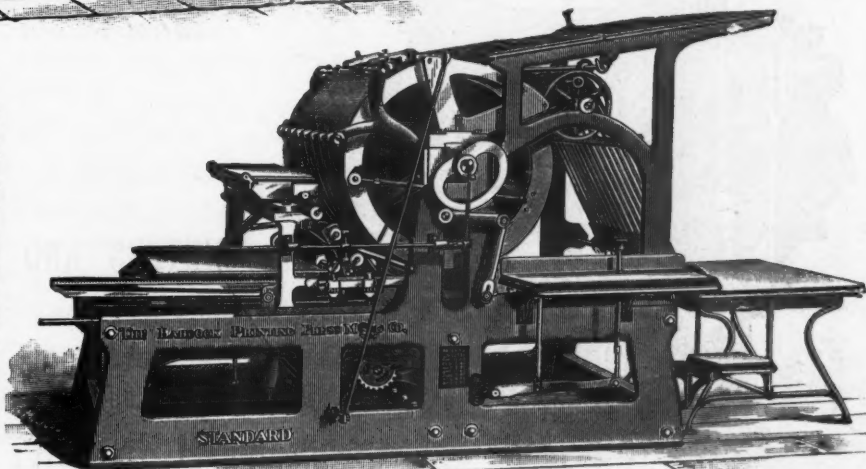
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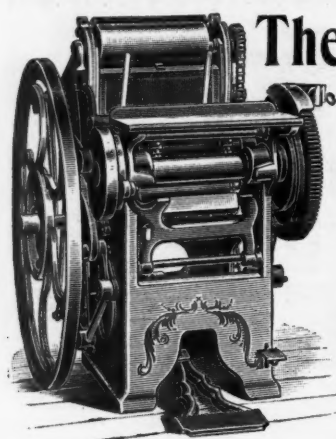
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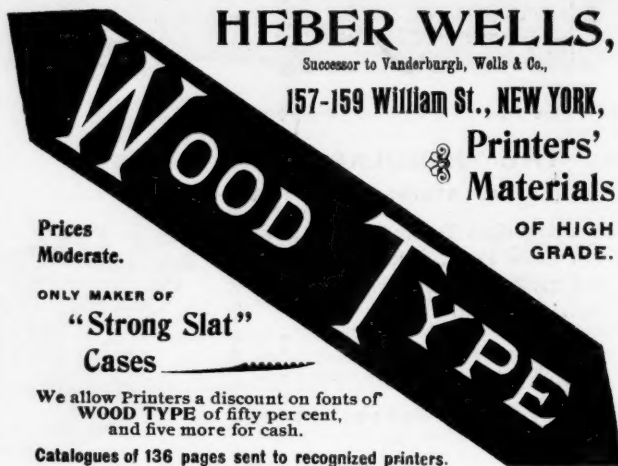
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**Printers'  
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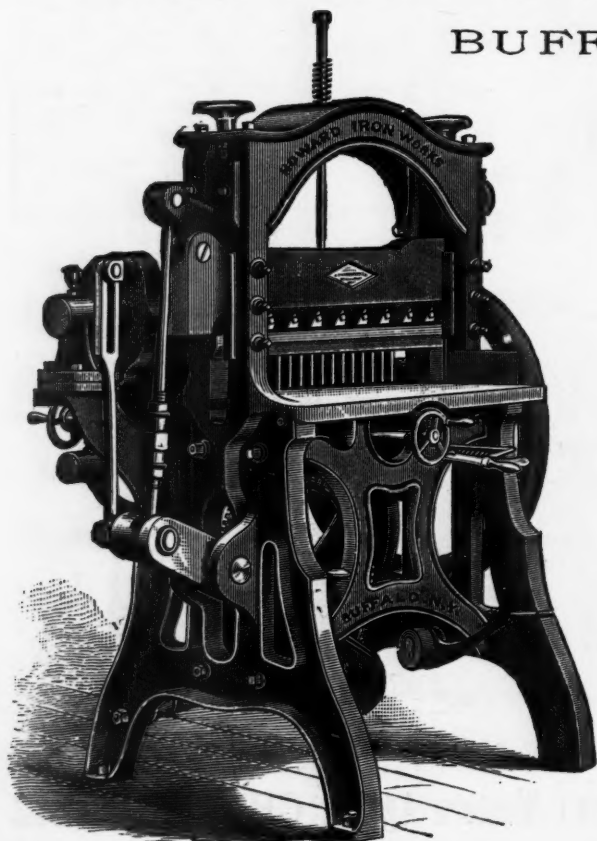
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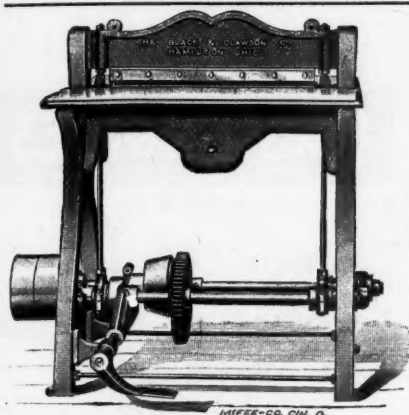
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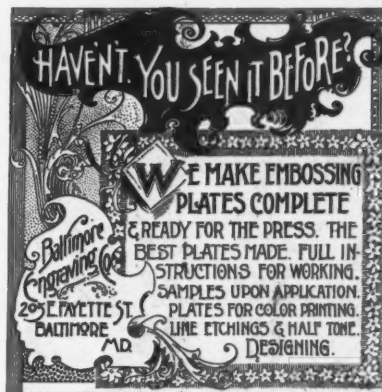
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Our Elastic Tablet Glue is the Best in the Market.

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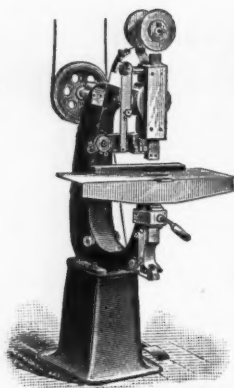
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SOLE AGENTS,  
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## 1895 JANUARY 1895

SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
First Quar. 4th.	Full Moon 11th.	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	Last Quar. 17th.	New Moon 25th.

## Only Two More Months

of '94—then Calendars for the new year will be a necessity. If you haven't ordered pads yet, it is high time you were doing so. We have been sending them out by the wagon load, but we have made just that many more. We print them at very little more than the cost of the paper. If you have printed some for yourself, figure up how much they cost you, and then send for our price list and compare the results. You will get mad at yourself, of course, but then it will save you from making a mistake again.

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28 in. 30 in.  
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Steam Power.  
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SPECIFICATIONS FOR BINDERIES.



Locks Up a Form in a Very Small Space.

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UNLIMITED POWER  
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Wonderful Power for  $\frac{1}{4}$  to 1 cent per H. P. an hour. For particulars, state size needed, when wanted, and for what purpose.

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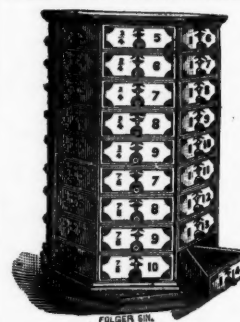
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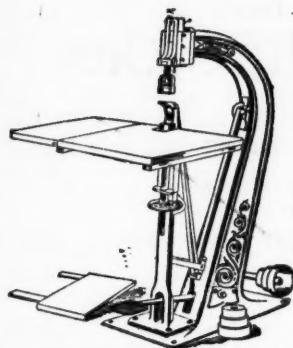
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Adapted to operate simultaneously two, three or more numbering heads, adjustable for check and order numbering, etc.

First-class mechanical construction. Greatly reduced prices. Send for circulars.

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BATES' AUTOMATIC  
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...ALSO...

Thurston's Liquid Fish Glue

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The Strongest Adhesive Known.

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MAKERS OF

FINE HALF-TONE AND  
RELIEF PLATES FOR  
CIRCULAR, MAGAZINE  
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**HALF-TONES**

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**PHILIP HANO & CO.**

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You can use our black T. W. seventy times.

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THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged \$6.00 per year for two lines, and for more than two lines \$2.00 per line additional.

## BINDERS' GLUE AND PASTE.

**Arabol Manufacturing Co.**, 13 Gold street, New York. Binders' glue, pastes and gums.

## BINDERS' MACHINERY.

**James, Geo. C., & Co.**, manufacturers and dealers, 62 Longworth street, Cincinnati, Ohio.

**Fuller, E. C., & Co.**, 28 Reade street, New York. Stitching and folding machines, etc.

## BOOKBINDERS' SUPPLIES.

**American Strawboard Co.**, 152 and 153 Michigan avenue, Chicago. Bookbinders' supplies.

**Slade, Hipp & Meloy**, 300 Wabash avenue, Chicago. Also paper-box makers' supplies.

## CARDS AND CARDBOARD.

**Collins, A. M., Manufacturing Co.**, 527 Arch street, Philadelphia, Pa.

## CARDS—SOCIETY ADDRESS.

**Smith, Milton H.**, publisher, 95 Andrews street, Rochester, N. Y. Embossing to order.

## CYLINDER PRESS MANUFACTURERS.

**Babcock Printing Press Manufacturing Co.**, The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

**Cranston Printing Press Co.**, Norwich, Conn. Manufacturers of The Cranston printing presses, all sizes and styles.

**Duplex Printing Press Co.**, The Cox duplex, web and country presses, Battle Creek, Mich.

**Goss Printing Press Co.**, 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

**Hoe, R., & Co.**, New York. Manufacturers printing presses, electrotype machinery and printing materials.

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**Blomgren Bros. & Co.**, 175 Monroe street, Chicago. Electrotypers, photo and wood engravers.

**Campbell & Blum Co.** (successors to Campbell & Co.), 66 and 68 Longworth st., Cincinnati, O.

**Drach, Chas. A., Electrotpe Co.**, corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

**Franklin Engraving and Electrotyping Co.** (formerly A. Zeese & Co.), electrotypers, photozinc etchers, half-tone, wax and wood engravers, 341 to 351 Dearborn street, Chicago.

**Heybach-Bush Co.**, Fifth and Main streets, Louisville, Ky. Most complete establishment in the South.

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**Zeese & Sons, A.**, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

## ENGRAVERS.

**Benedict, Geo. H., & Co.**, half-tone and zinc etchers, wax and wood engravers and electrotypers, 175 and 177 Clark street, Chicago.

**Weinhardt, A. M., Eng. Co.**, all kinds of wood engraving, 71 Washington st., Chicago.

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**Bennett Folder.**—Rockford Folder Co., Mfrs., Rockford, Ill. Cable address, "Folder."

**Brown Folding Machine Co.**, Erie, Pa. Write for circulars and information.

**Chambers Brothers Company**, Philadelphia, Pa. Paper-folding machinery.

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**Ault & Wiborg Co., The**, Cincinnati, New York and Chicago.

**Bonnell, J. Harper, Co. (Limited)**, 17 Quincy street, Chicago; Ed Hanff, manager.

**Buffalo Printing Ink Works**, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

**Golding & Co.**, Boston, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

**Johnson, Chas. Eneu, & Co.**, 509 South Tenth st., Philadelphia, Pa. Branches: 529 Commercial st., San Francisco; 45 and 47 Rose st., N. Y.; 99 Harrison st., Chicago.

**Levey, Fred'k H., & Co.**, 59 Beekman st., New York. Specialty, brilliant woodcut inks. Chicago agents, Illinois Typefoundry Co.

**Mather's Sons, Geo., & Harper Co.**, 29 Rose street, New York. Book and fine cut and colored inks.

**Morrill, Geo. H., & Co.**, 146 Congress st., Boston; 17 to 27 Vandewater st., New York; 343 Dearborn st., Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

**Queen City Printing Ink Co., The**, Cincinnati and Chicago.

**Thalman Printing Ink Co.**, St. Louis and Chicago. Mfrs. job, book and half-tone cut inks.

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**Liberty Machine Works, The**, 54 Frankfort street, New York. Sole manufacturers of the new style Noiseless Liberty press.

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**Zeese & Sons, A.**, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

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**Illinois Paper Co.**, 181 Monroe street, Chicago. Book, cover, manila, rope manila papers, etc.

**Smith, Bradner, & Co.**, 119 Monroe st., Chicago.

**Southworth Company**, manufacturers of writing and ledger papers, Bankers' Linen, Velum Bond, Mittineague, Mass.

**Taylor, Geo. H., & Co.**, 207 and 209 Monroe st., Chicago. Plate, book, news, colored covers, manila, etc., and specialties.

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Cast and Wrought Iron Chases.  
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... MANUFACTURERS OF ...

Improved Iron Case Stands.

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**Franklin Engraving and Electrotyping Co. (formerly A. Zeese & Co.)**, electrotypers, photo-zinc etchers, half-tone, wax and wood engravers, 341 to 351 Dearborn street, Chicago.

**Illinois Engraving Co.**, 350 Dearborn st., Chicago. Engraving by all processes.

**Peters, C. J., & Son**, 145 High street, Boston. Our half-tones are unexcelled.

**Photo-Engraving Co.**, 67 Park Place, New York. Half-tone and line engraving. Color work.

**Post Express Printing Co.**, Rochester, N. Y. Superior half-tones and zinc etching.

**Sanders Engraving Co.**, 400 and 402 N. Third street, St. Louis, Mo. Photo-engravers.

**Zeese & Sons, A.**, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

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**Graham, E. K., & Co.**, 516 Commerce street, Philadelphia. New and secondhand machinery and supplies.

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## PRINTERS' MATERIALS.

**St. Louis Typefoundry**, 210 and 212 Washington avenue, St. Louis, Mo.

**Wells, Heber**, 157 William street, New York. "Strong slat" cases, cabinets and stands.

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**Andrew van Bibber & Co.**, Sixth and Vine streets, Cincinnati, Ohio.

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**Bingham Brothers Company**, 49-51 Rose street, New York. Also padding glues.

**Bingham & Runge**, 12 to 18 Frankfort st., Cleveland, O. Printers' rollers and composition.

**Birchard, C. H., & Co.**, 634 Filbert st., Philadelphia, Pa. Out of town orders promptly attended to.

**Buffington & Garbrock**, 202 Race st., Cincinnati, Ohio. Price list and terms on application.

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**Dorsey, Henry**, "The Roller Maker," Dallas, Texas. Also pressroom supplies.

**Godfrey & Co.**, printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

**Grayburn, John**, printers' rollers and composition, Pittsburgh, Pa. Established 1871.

**Hart, Henry L.**, 117 N. Water street, Rochester, N. Y.; 10 and 12 Lock street, Buffalo, N. Y.

**Osgood, J. H., & Co.**, 100 Milk st., Boston, Mass. Best "Patent" and "Old Style" composition.

**Stahlbrodt, E. A.**, 18 Mill street, Rochester, N. Y. Roller composition and flour paste.

**Wild & Stevens**, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

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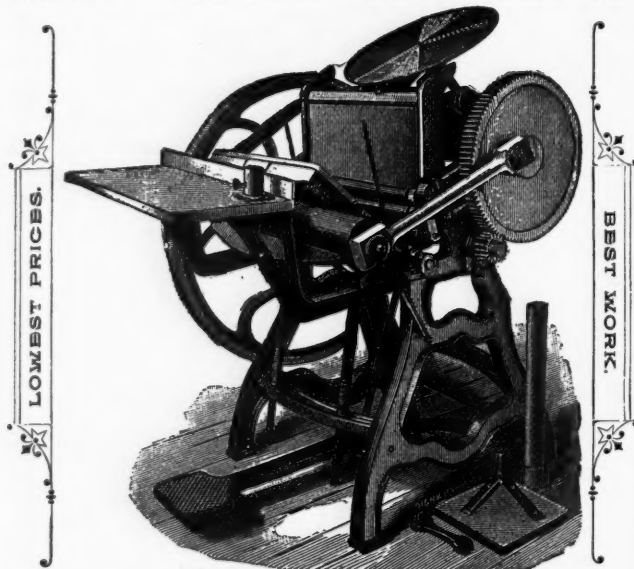
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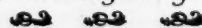
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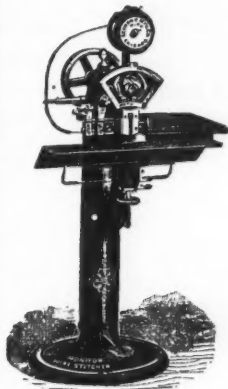
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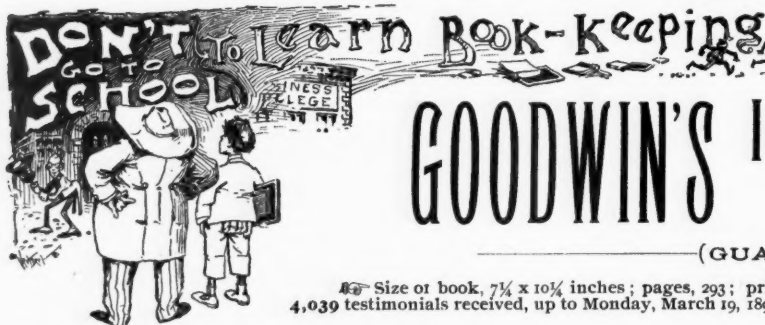
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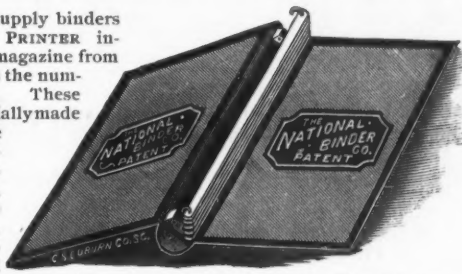
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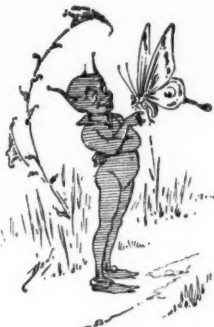
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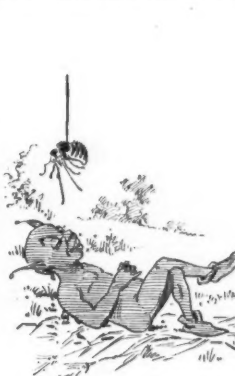
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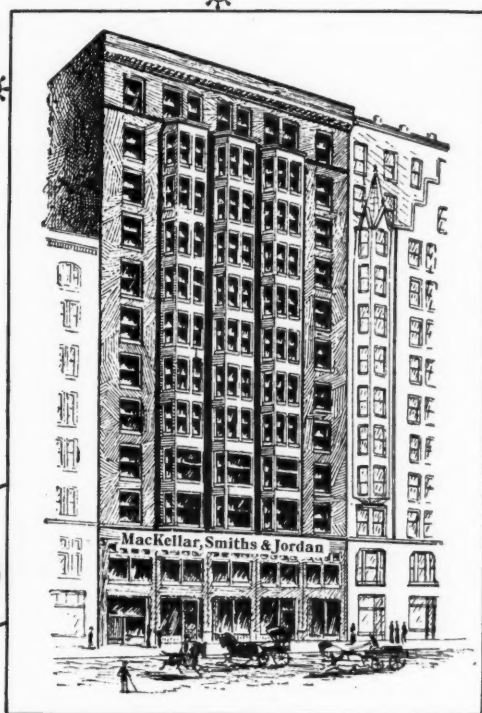




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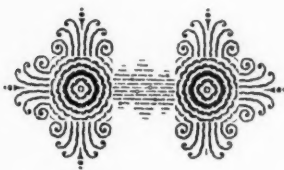
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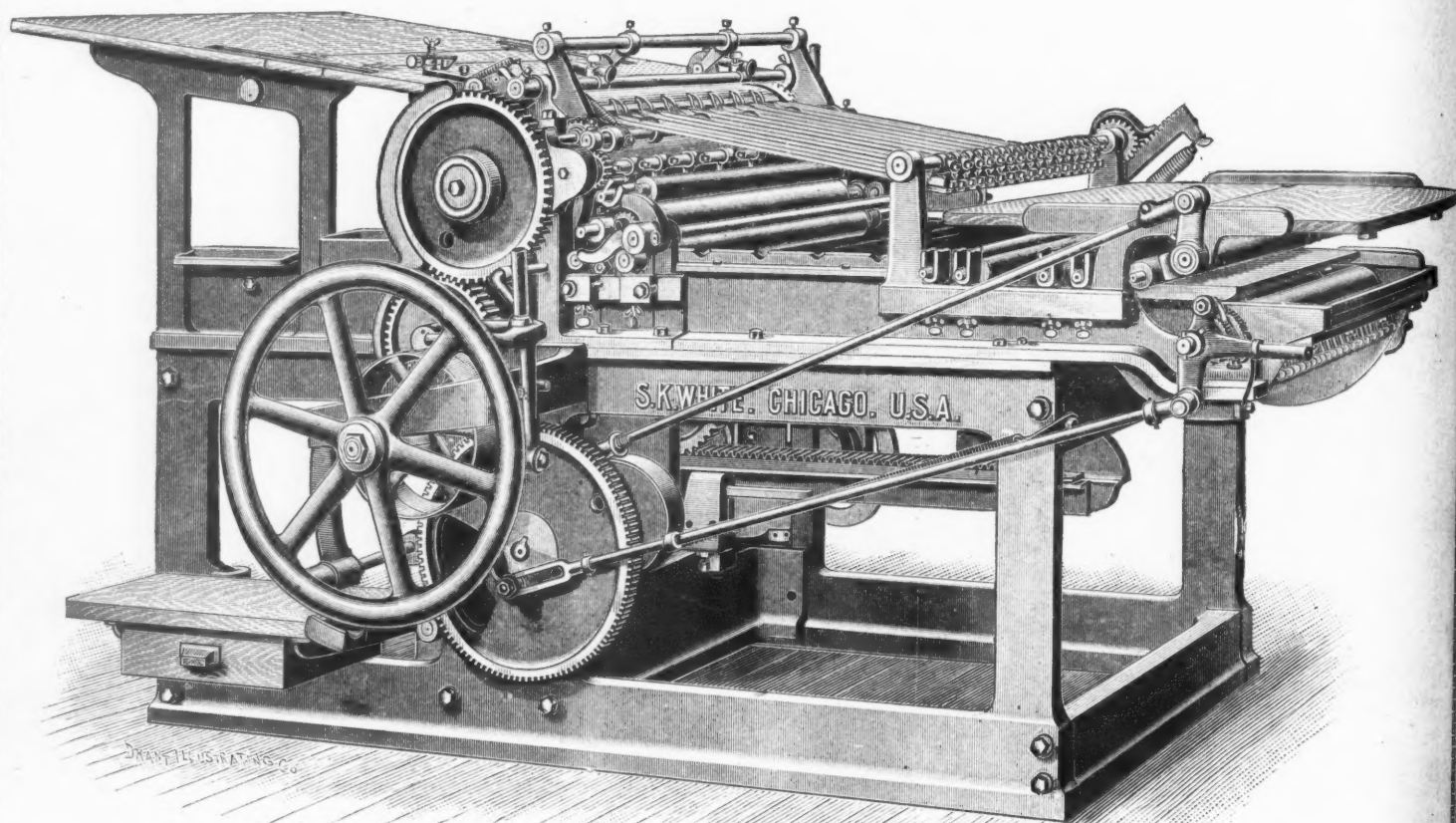
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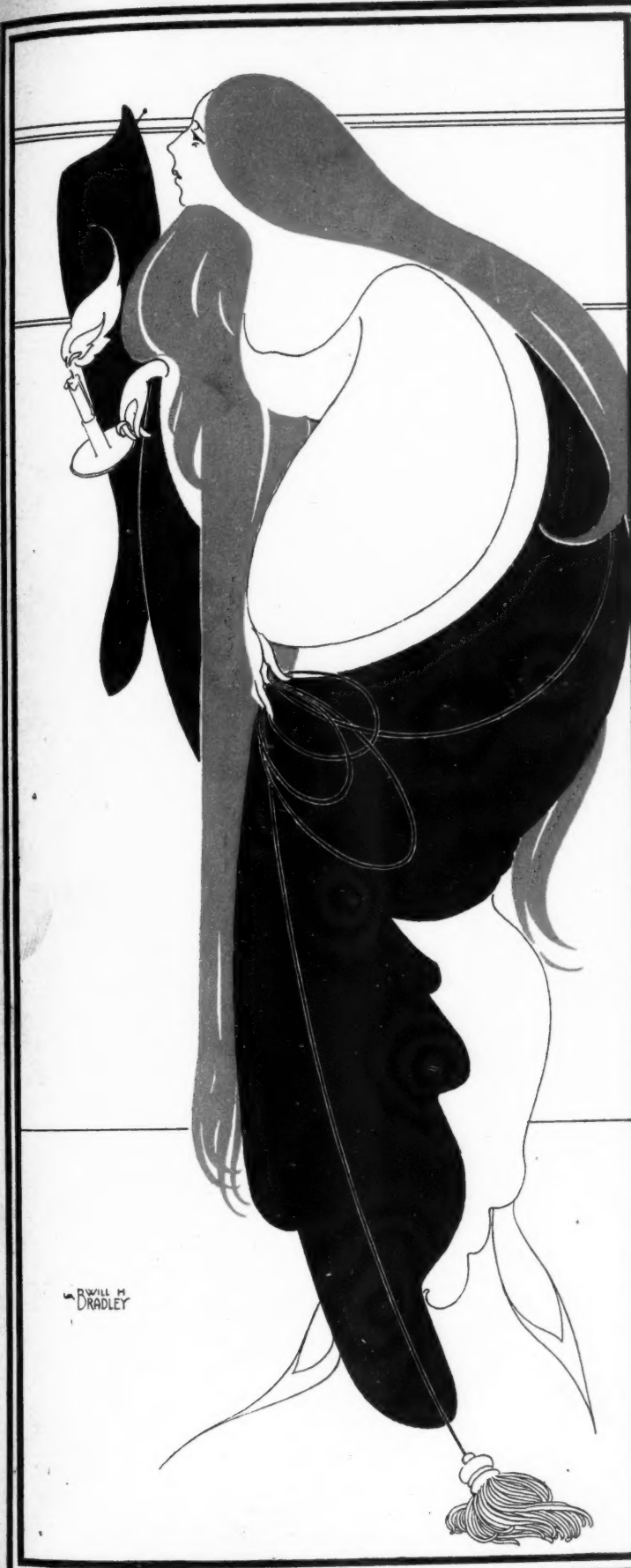
101 World Building,  
NEW YORK.

MAIN OFFICE AND FACTORY:

75 North Clinton Street,  
CHICAGO, ILL.



280  
273



Christmas  
Number of  
The Inland  
Printer-A  
Technical  
Journal De  
voted to the  
Art of Print  
ing-Publis  
hed at 212 &  
214 Monroe  
Street Chic  
ago U.S.A  
Volume XIV  
Number III  
A Eighteen  
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*Blomgren*  
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Half-Tone  
Zinc and **Engravers.**  
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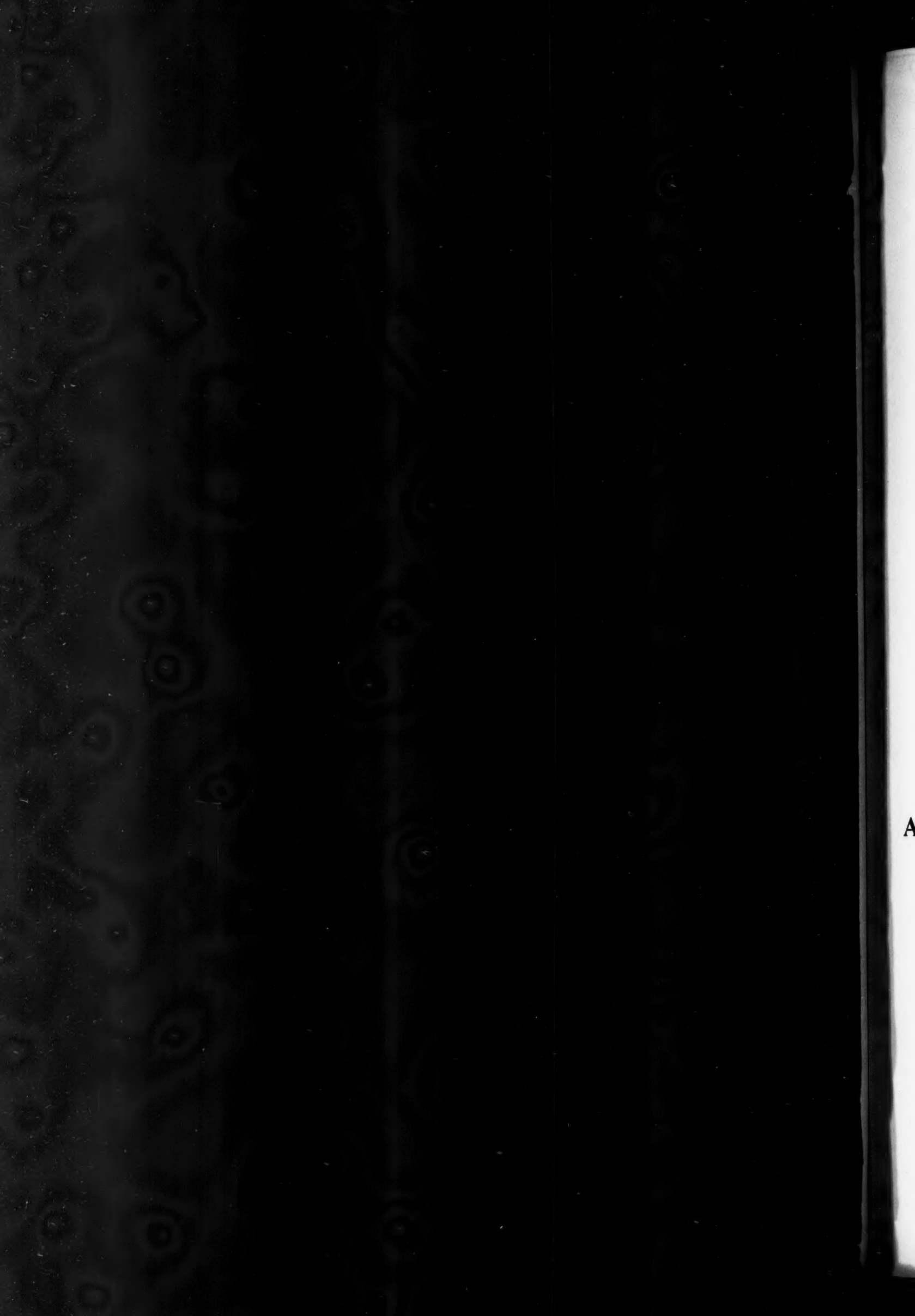
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175 Monroe St.

CHICAGO.







A



# THE INLAND PRINTER.



## A CALENDAR,

To do your customer the most good, must be more attractive than the one sent out by his competitor, so that *it* will be retained for service throughout the year, and the other will be destroyed.

This page shows one selected from our line. We want you to send for our samples. They range in size from 3½ by 6 to 16 by 22 inches, and in price from \$11.25 to \$105.00 per thousand, list.

We charge 50 cents for a set of samples, or, if sent by mail, 90 cents.

**J. W. Butler Paper Company,**

216-218 Monroe Street, Chicago.

### • JANUARY • 1895 •

| Sun. | Mon. | Tue. | Wed. | Thu. | Fri. | Sat. |
|------|------|------|------|------|------|------|
| ~    | ~    | 1    | 2    | 3    | 4    | 5    |
| 6    | 7    | 8    | 9    | 10   | 11   | 12   |
| 13   | 14   | 15   | 16   | 17   | 18   | 19   |
| 20   | 21   | 22   | 23   | 24   | 25   | 26   |
| 27   | 28   | 29   | 30   | 31   | ~    | ~    |

(OVER)

THE INLAND PRINTER.

Early in September we notified our  
customers that **Samples of** new additions  
to our regular line of

**Programmes, Invitations**

... AND ...

**Wedding Goods**

were ready, and would be sent as ordered.

Some have failed to respond.

**Can you afford to be without them?**



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ADAMS, MASS.

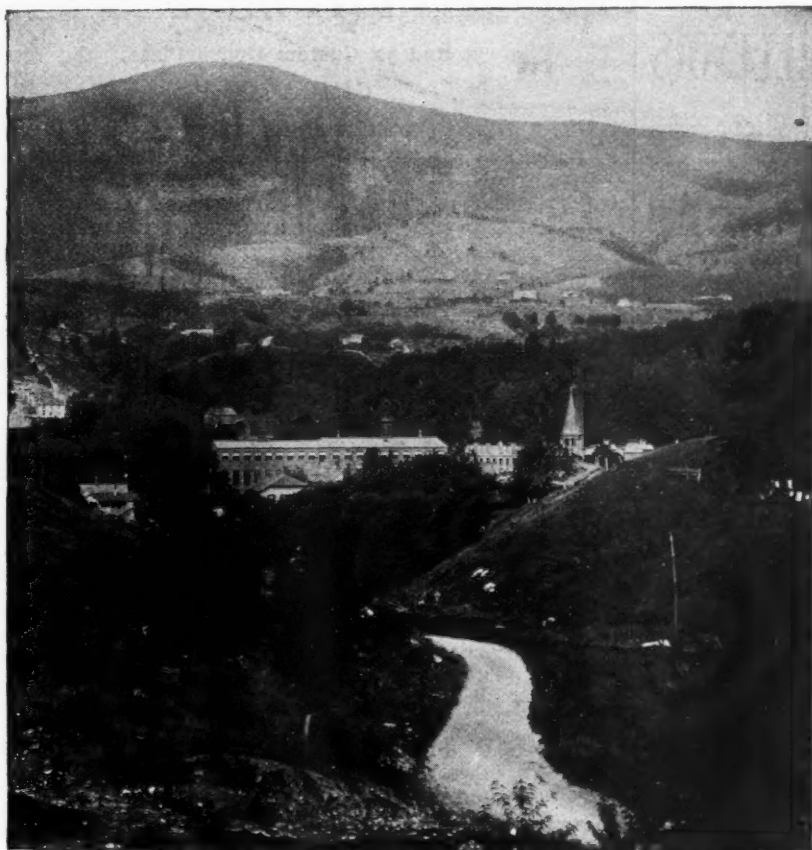
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- 4th. For skill in the various processes of manufacture.
- 5th. For the purposes of Records, these papers are of the highest grade, and are adapted to stand the test of time and varying climates without deterioration in sizing, strength or finish.

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COVER,  
DOCUMENT,  
ROPE AND  
NO. 1 MANILA.

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FOR

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MANUFACTURERS' AGENTS,  
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COLUMBIA AND TACOMA LINEN LEDGERS.  
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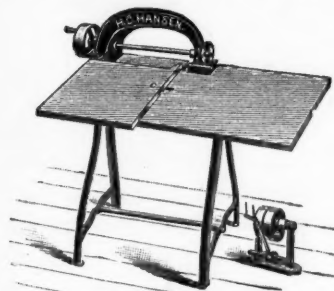
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A SPECIALTY OF PRINTING PAPER IN ROLLS.

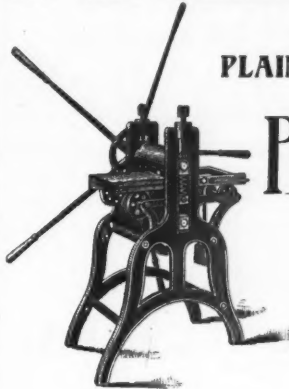
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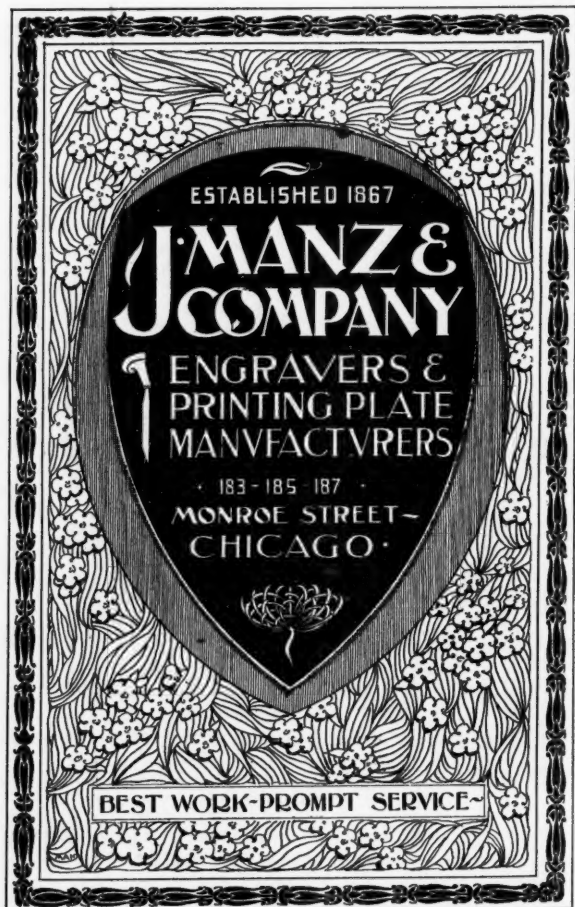
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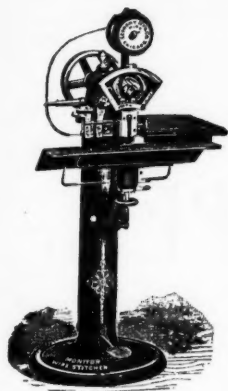


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### ... The Monitor ... Automatic Wire Stitcher.



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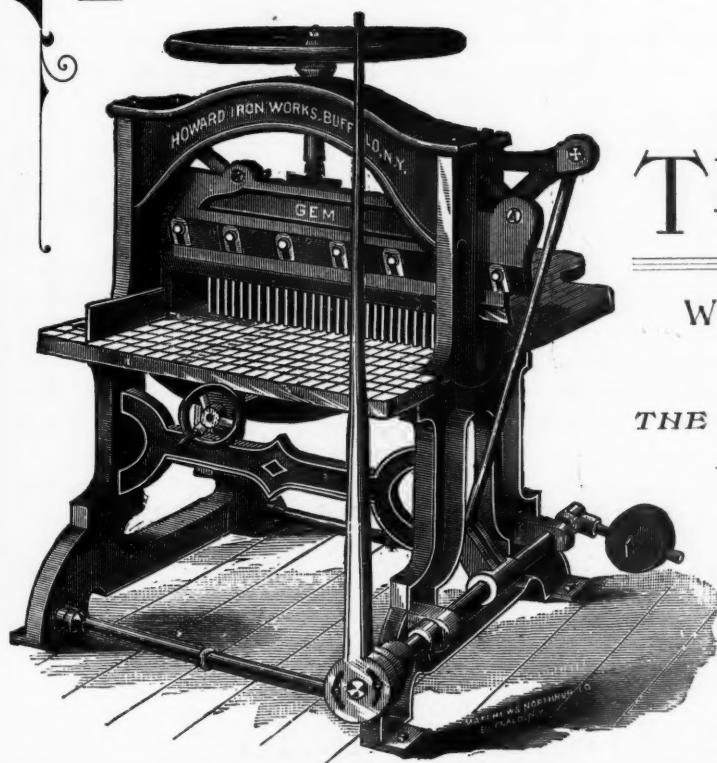
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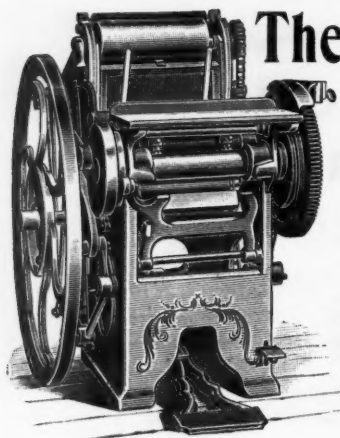
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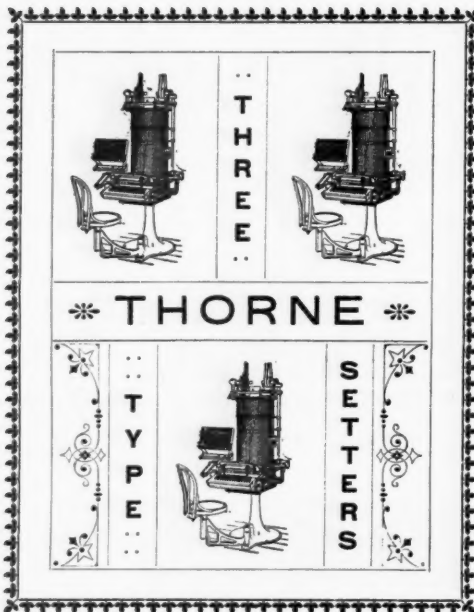
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MIDDLETOWN, N. Y., and ST. LOUIS, MO.

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Three Thorne Type Setters, in different offices, under different con-  
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records:

At the Portland, Me., *Morning Press* office, on the night of October 24,  
one Thorne Type Setter set and distributed 60,000 ems in nine hours. Two  
hours of this time they set small (two-line initial letter) advertisements and  
other "slow" copy.

At the Joliet, Ill., *Evening News* office, the last week in September, a  
Thorne Machine set and distributed 309,000 ems of minion type in a week,  
working eight hours a day for six days.

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**START THE YEAR RIGHT**

**By starting with a THORNE TYPE SETTER.**

**ORDER AT ONCE.**

For terms and particulars, address

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GENERAL OFFICE AND FACTORY—HARTFORD, CONN.

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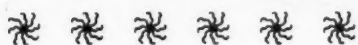
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THE CHEAPEST . . . . . BUT THE BEST

~~ Printers' Rollers ~~

CASTING THEM IN  
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COINING THE PHRASE OF

"Machine-Cast Printers' Rollers"  
FOR THE PRODUCT.



These Rollers give BETTER presswork with

—❖❖ LESS LABOR ❖❖—

than the old style.

BINGHAM BROTHERS COMPANY,

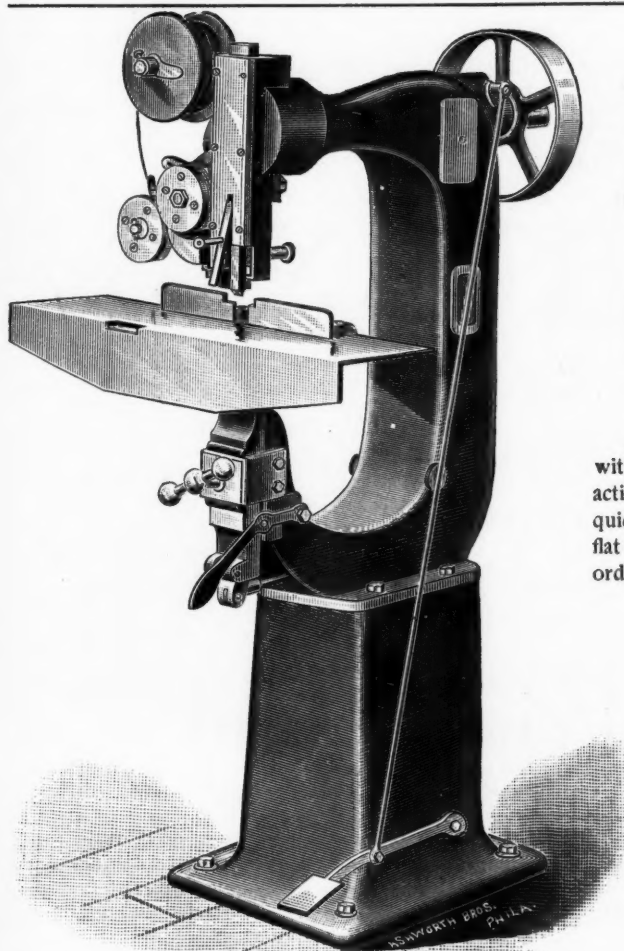
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(FOUNDED 1849.)

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New Jersey  
Wire Stitching  
Machine



A new departure in mechanical motions. A machine without cams. Simple, direct, positive and powerful action. Durable, light (noiseless) running. Easy and quick adjustment. Large table capacity. Stitches both flat and through the fold. Not liable to get out of order. Interchangeable parts, etc., etc. . . . .



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CAMDEN, N. J., U. S. A.

Sole Agents:

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And both black. When it comes to ink, and you want a black, we can fix you out to perfection. Our H. D. BLACK has a reputation for intensity, luster, and working and drying qualities that few black inks have.

## QUEEN CITY INKS

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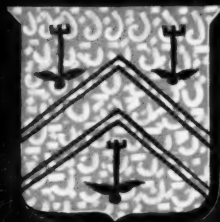
LETTER-PRESS  
AND  
LITHOGRAPHIC

PRINTING  
INKS

CINCINNATI, O.

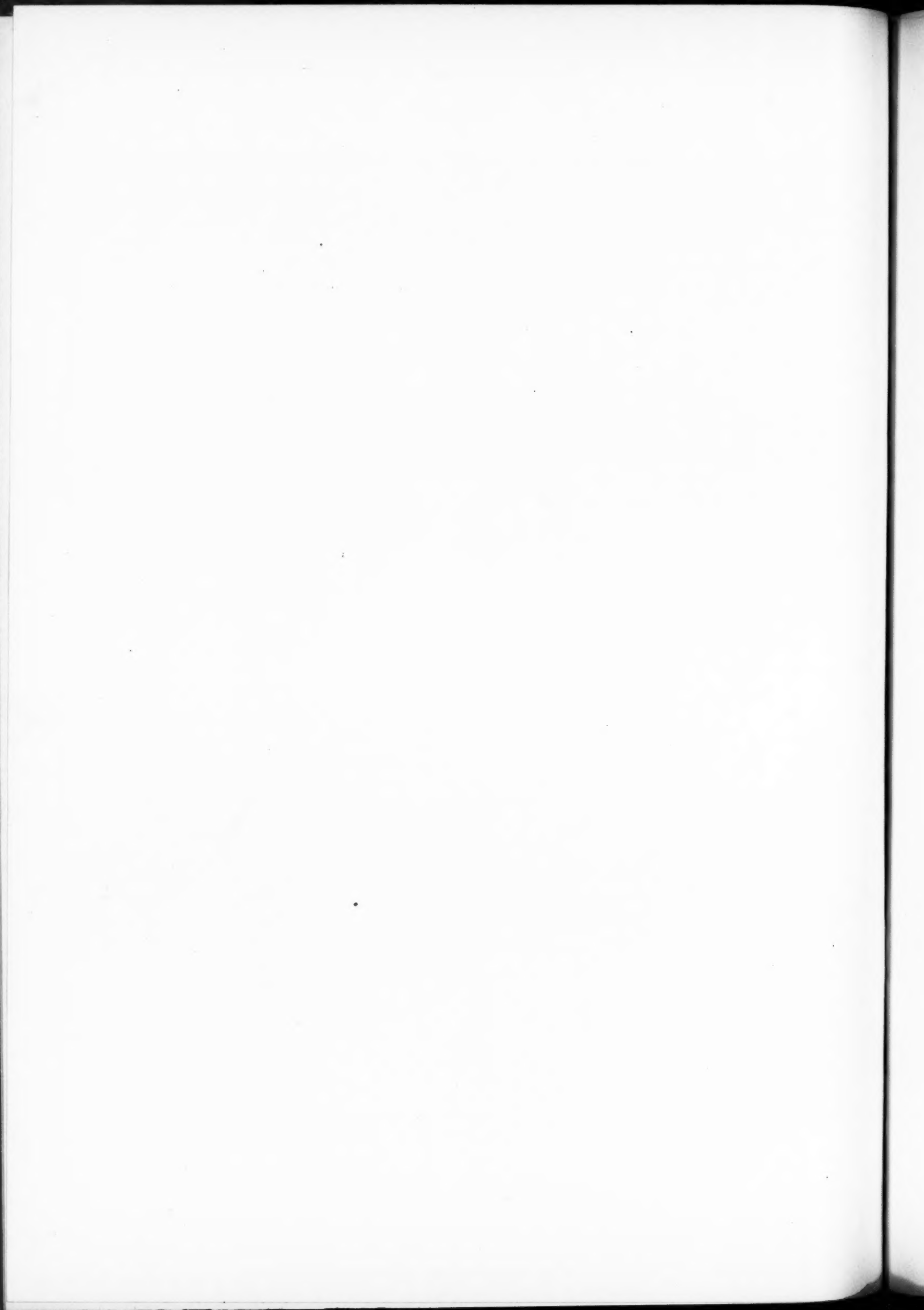
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HIC ET UBIQUE





## The Four Pillars...

upon which rests the foundation of *good* presswork, are

# GOOD

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PRESSMEN  
INK AND  
ROLLERS

WE do not claim to know much about presses or ink, but we have reason to believe that we *are* authority on *Rollers*. We have, as customers, the very best of the printers in the country. What better argument for the superiority of our goods could we advance?



(BY THIS SIGN WE CONQUER.)

**ARE YOUR ROLLERS WORKING SATISFACTORILY?**

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AND PRINTING INKS.

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The burden of the song of numberless firms at the present time is this. Yes, what they want is "orders." Many ink houses are in this predicament. While not hungering with a most voracious hunger for orders, still *we* would not let one get by—if we could help it. We sell ink—and sell a good ink. "Buffalo" Ink is the brand—every ounce is right—so is the price. Make lots of it—work it off some way—and all who buy it can work it. This is a strong point about our ink—it works. Hope this ad. will—and bring us orders. That's what it's here for.

Write us. "Vat ve vant is orders."



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### Improved Bookbinders' and Printers' Machinery.

The Dexter Folders,  
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The Acme Paper Cutters,  
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IT'S  
THE



### Wetter Numbering Machine.

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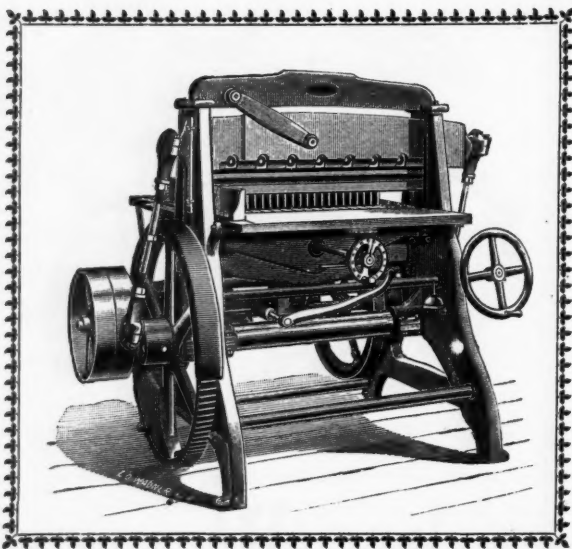
Catalogue tells a whole lot of things about it. Get it. It's free.

**JOSEPH WETTER & CO.**

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Is the result of twenty-five years' experience and continued endeavor to produce the best possible

### PAPER CUTTING MACHINE.

THE DESIGN IS SIMPLE.

POWER DIRECT TO KNIFE AT BOTH ENDS.

NEVER CUTS BELOW.

NEVER FALLS SHORT.

BALANCED CLAMP—One spin of wheel running it entire distance up or down.

ACCURATE WORK GUARANTEED.

**Oswego Machine Works, Sole Manufacturers,**

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Our Specialty:  
TRADE  
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## Calendar Pads

... FOR 1895 ...

Five Artistic Lithographed Designs.  
Prices in keeping with the times.

✱ Ready Now.

BOND BLANKS,

STOCK CERTIFICATE BLANKS, CHECK, DRAFT AND CERTIFICATE OF DEPOSIT BLANKS,

*Finely Lithographed for PRINTERS' Use.*

SAMPLES AND PRICES  
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These Screens are Collodion Dry Plates copied direct from newly ruled and absolutely perfect originals. Positively better for half-tone work than originals, giving softer and more artistic effects, without harshness.

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The most valuable method yet introduced for engraving on copper by the half-tone process. Has the following advantages: Ease and simplicity of preparing the plates and quickness of printing. Ease of development. There is no rolling up, with its attendant disadvantages. There is only one etching, which can be carried to any sufficient depth without under cutting. The printing film is left on the copper, and is made so hard that it will withstand 50,000 to 75,000 impressions without the least wear. The only process wherein a half-tone from an eighty-line screen can be etched enough in one bite to print on cheap paper, and with cheap ink without smudging. Adapted to both Zinc and Copper Etching.

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Cable Address: "PHOTO, DAYTON, OHIO."

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NO PRINTER CAN AFFORD TO DO WITHOUT IT WHO WISHES TO  
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PRICE \$15.00

Including Material, Tools for Working  
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OUR NEW TINT BLOCK PROCESS enables every printer to make his own tint blocks, color plates, ornaments for embellishing a fancy or eccentric job, embossing dies, etc., without the services of an engraver. The handling of the Process and tools is so very easy that it must be adopted by every letterpress printer, as it enables him to decorate his work, and produce elegance and effect in commercial printing with the greatest ease and dispatch. Absolutely no experience required, as with our Patent Plates, Tools and Book of Instruction, any intelligent compositor or pressman can do his own engraving, and make tint blocks of all kinds in a variety of designs for single letters or whole forms, and at trifling expense.

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#### Ornaments for Books and Jobwork.

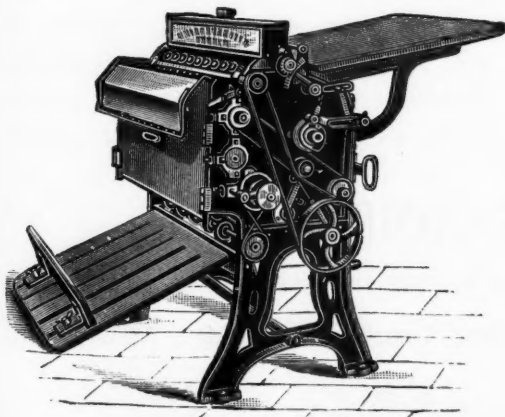
It contains over 1,000 new artistic designs in Sectional Vignettes, Head, Tail, Corner and Side Pieces, Ornamental Borders, Pictorial Blocks, Initial Letters, etc. These goods are all novelties, new and original with us.

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NEW TINT BLOCK PROCESS.  
VIGNETTES AND ORNAMENTS  
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Manufacturers of  
Specialties for Printers,  
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—IMPROVED—

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SIZES:

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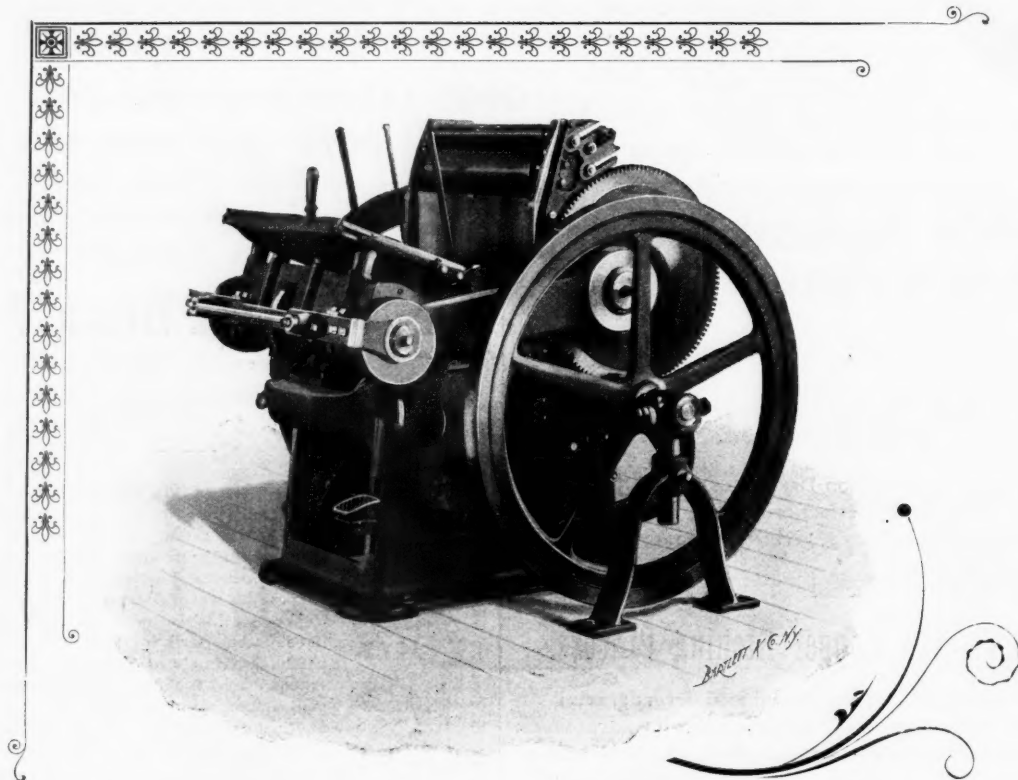
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SPECIAL MACHINES for PHOTOGRAPH MOUNTS and CARDS.

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# Style Four "Colt's Armory"

## Combination Platen Printing Press.



**T**HIS illustration was made from a photograph of a press recently shipped by us to London, England. A single one of these machines may be adapted to emboss cardboard, to hot-stamp and inlay book covers, to print a solid tint on wood or a half-tone cut on tissue paper a thousandth of an inch in thickness.

This press has two steel section gear wheels, two fly-wheels and all the *stuff* in the platen, shafts and connecting rods that can be swung in the available space.

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But our **Regular Style One**, within its intended sphere, is quite as good as this; for we deliberately assert, and are prepared to prove, this: No press in the market will compare with it in point of **output, durability, value**. And we "rise to remark" that these three conditions involve a good many details. "Mony puckles mak's the muckle." Our "Colt's Armory" Press has the *puckles*; its the *muckle* o' its kind!

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Designers and Makers of High-grade PLATEN PRESSES for Every Duty,

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Main Office .... 408 Temple Court Bldg., NEW YORK.

NOTE.—Samples of Embossing, Color Printing and Half-tone Cut Work, also Catalogue, mailed on application.

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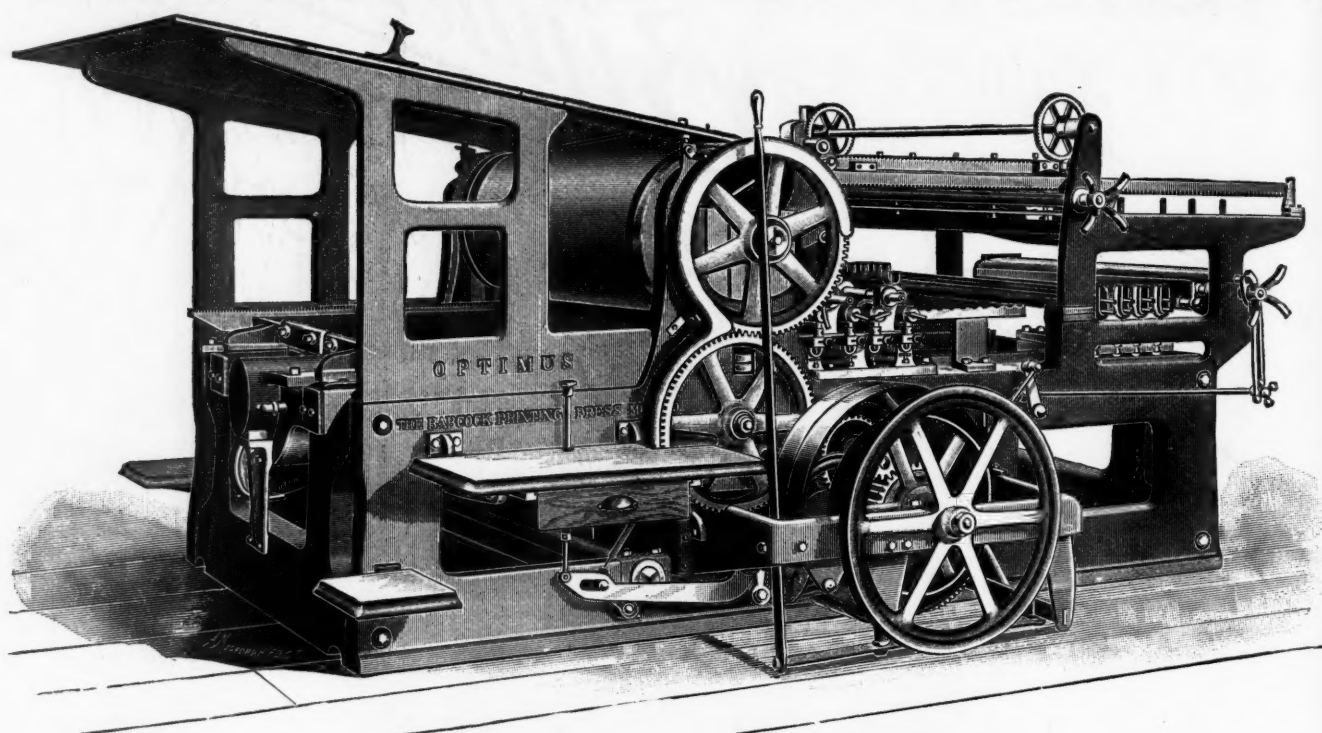
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Built especially heavy for fine half-tone, catalogue, book and letterpress work. Absolutely rigid impression and perfect register.

The only perfect front-delivery—printed side up—without fly, grippers, or adjustments of any nature, from smallest to largest sheet.

The BEST Two-Revolution Press built.

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Knives Interchangeable.

Three sizes of Knives with each Machine.

*Special Machines to order for Large Blank Work.*

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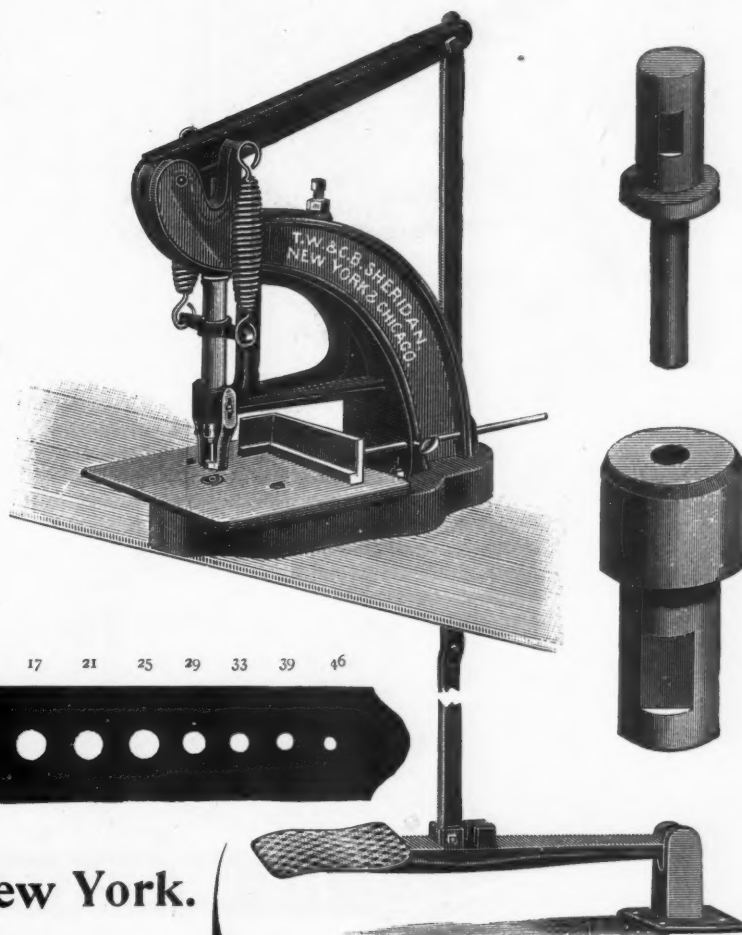
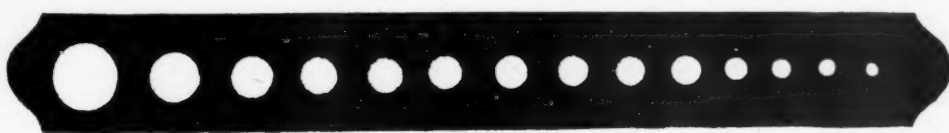
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Interchangeable Punches and Dies.

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Unexcelled.*

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**ENGRAVERS**  
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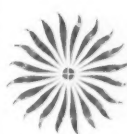
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A Single Impression

BY THE AID OF



THE **AUTOCRAT**



A Self-contained Attachment for Multi-Color Printing.

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ONE

FORM - - - vs.  
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NINE



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Saving in Labor Eight Hundred Per Cent.

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AUTOMATICALLY controls the simultaneous supply and perfect distribution of any number or variety of inks for MULTI-COLOR PRINTING, and maintains the proportionate supply required of each color, (light or heavy faces,) for any number of impressions without mixing or blending and will permit the blending of two or more colors on any display line of type without affecting the others.

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## The Autocrat

IS CERTAINLY entitled to the recognition of practical printers everywhere, and therefore kindly invites an opinion of its value in their interests.

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CALLS the attention of manufacturers to an investigation of its claims—with a view to its production as well as capitalists to the certain opportunity presented for profitable investment.

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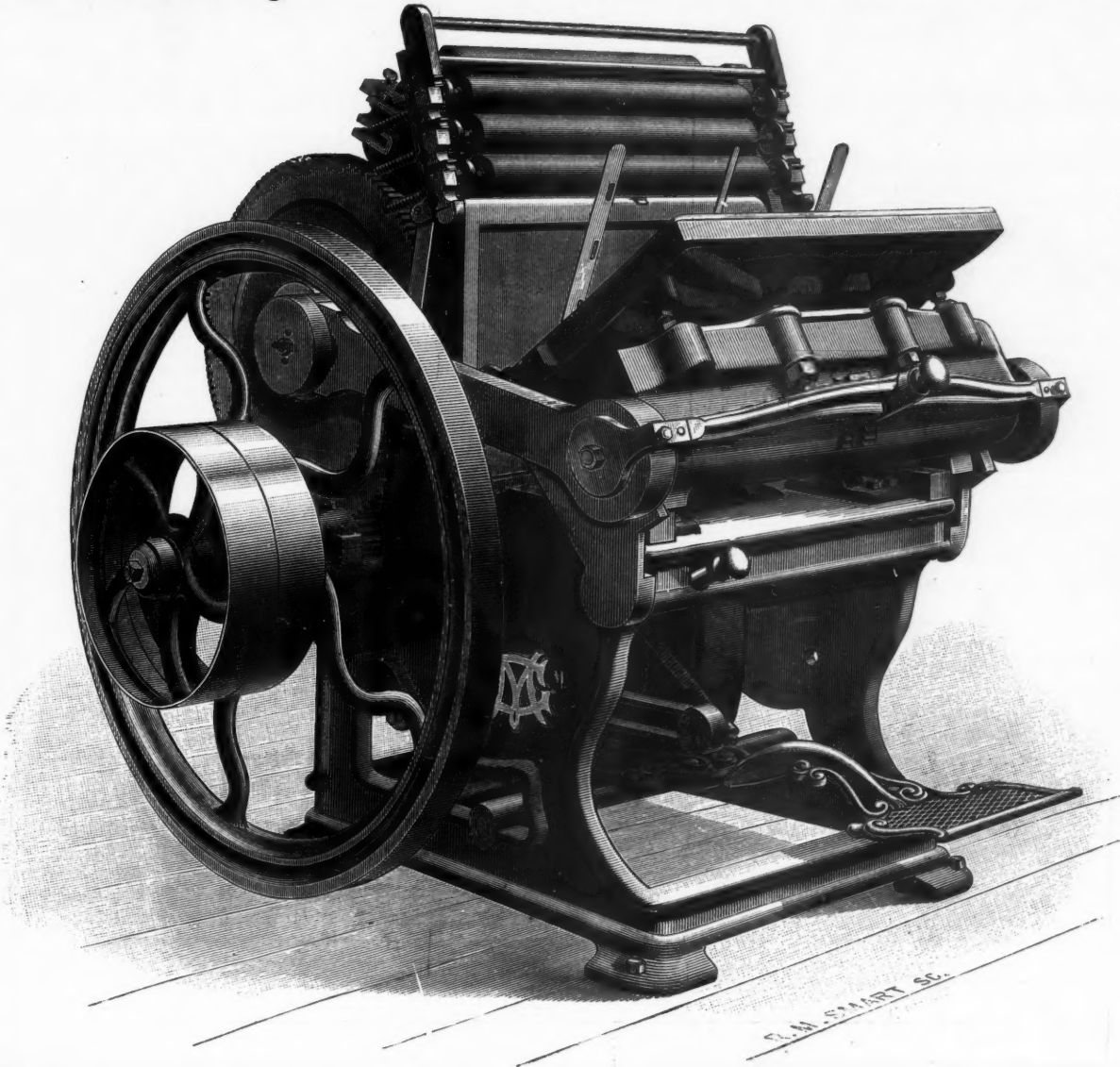
THE AUTOCRAT CO.

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JEFFERSON, IOWA.

PRINTED BY CLINE & MATTINGLY, BOONE, IOWA.

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**T**HESE PRESSES have been adopted as a Specialty by the **AMERICAN TYPEFOUNDERS' COMPANY**, and are recommended and sold by all its following Houses in preference to any other Platen Press having a Cylinder Ink Distribution, and is the only press of the class advertised by them.

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**Originators of Beautiful Book,  
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**Cylinder, Job and Proof Presses,  
Lead and Rule Cutters,  
Numbering and Ruling Machines**

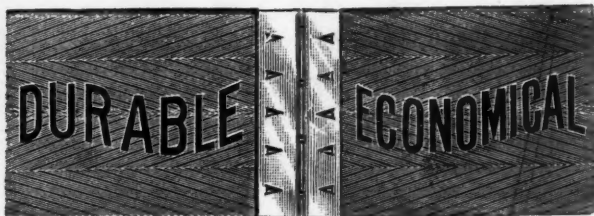
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for joining together the ends of tape used on printing presses and folding machines. **Adjusted in a few seconds** (with the aid of parallel pliers).



The old methods of sewing and eyeletting tape are no comparison with this novel device.

**PRICES.**

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| No. 1, for 1/2 inch tape (per box), | - - - | \$2.50 |
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| Smooth Jaw Parallel Pliers,         | - - - | 1.00   |

### Best Grades of Tape.

Kindly mention whether to be used on presses or folding machines.

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Write for  
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### Bookbinders' Supplies...

Place this  
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Christmas  
purchasing  
and Holiday  
arrangements  
put all other  
topics into the  
background.



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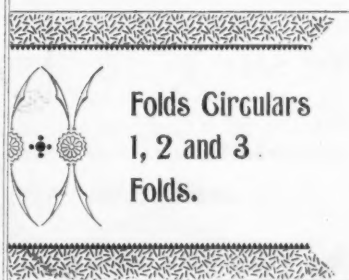
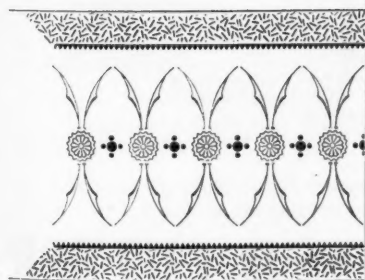
where you can do as well in the line of leathers,  
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1, 2 and 3  
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THE EAGLE PRINTING INK  
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CHICAGO OFFICE WILL OPEN IN DECEMBER. WALTER S. PARKER, MANAGER.

*The Most Wonderful Machine for Country Newspaper Printing.*

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An impression is taken by each forward or backward turn of the crank. The press runs so easily that a boy or girl of fifteen can operate it without undue exertion. It occupies the least floor space. It is the fastest hand cylinder made. It is lightest, although built of iron and steel. It is the safest to operate, and makes least noise. It does excellent newspaper work, and invariably gives satisfaction.

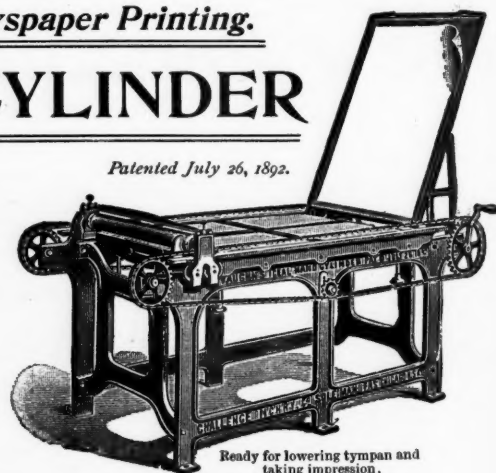
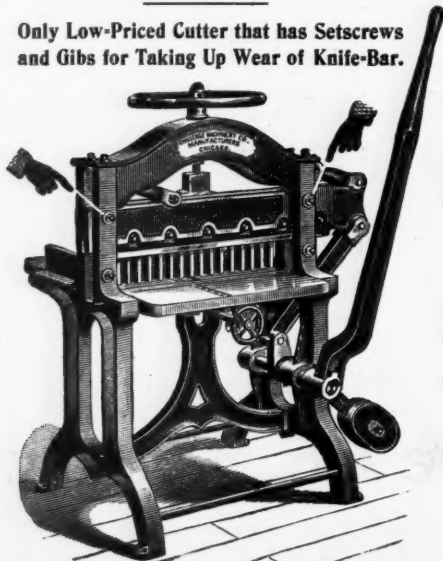
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Prisket for No. 1, extra, \$6.00; for No. 2, \$6.50.

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Only Low-Priced Cutter that has Setscrews and Gibs for Taking Up Wear of Knife-Bar.



Patented July 26, 1892.

Ready for lowering tympan and taking impression.

*Buy the Best. It Costs No More.*

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GREATEST CUTTING CAPACITY FOR THE LEAST MONEY.

BEWARE OF IMITATIONS. INSIST ON THE "ADVANCE."

22 $\frac{1}{2}$  inch, squares 22 $\frac{1}{2}$  inches, . . . \$ 90.00 | 30 inch, squares 30 inches, . . . \$165.00  
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Furnished with interlocking back gauge and clamp without extra cost. It always gives satisfaction because of its strength, convenience and simplicity.

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Goods are the Standard  
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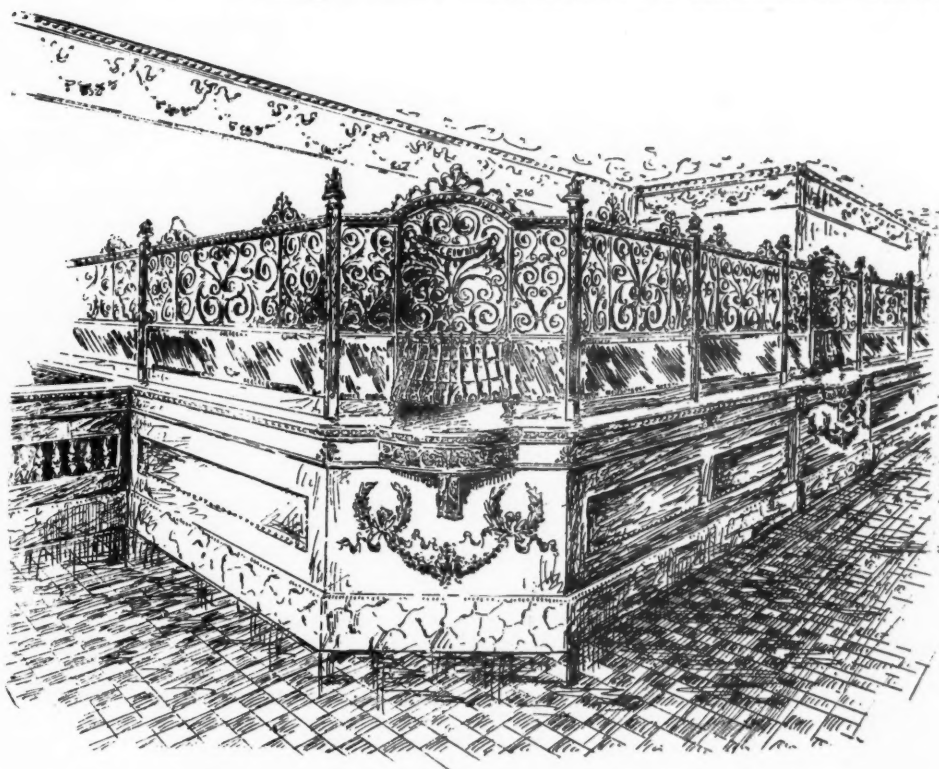
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Of any Degree of Elegance made to order.  
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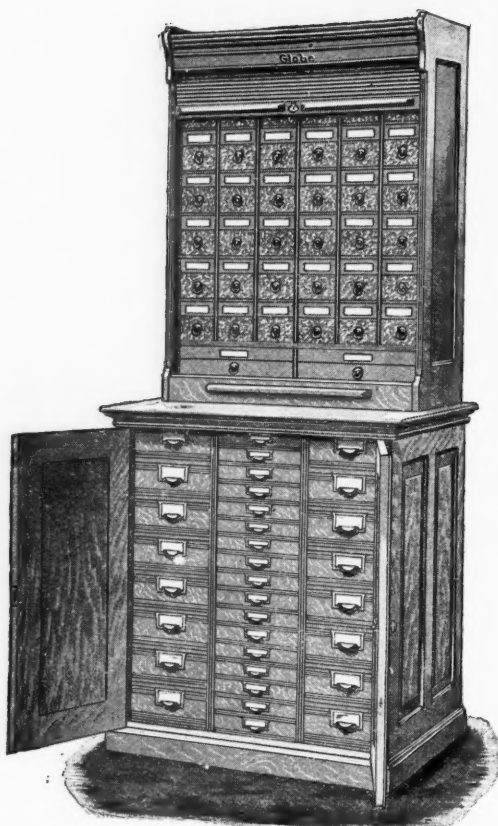


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**OFFICE Chair No. 222**—Antique Oak only. Plain Leather.



**FILING Case and Office Cabinet**—Walnut, Oak and Cherry.



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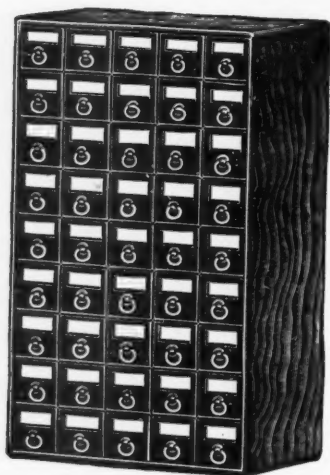
## A FEW PICTURES

From THE GLOBE COMPANY'S 1894-95 Catalogue, a full copy of which, containing 108 pages of things for the office, will cost you but one penny for postal request. All goods guaranteed.

THE GLOBE COMPANY, Cincinnati.



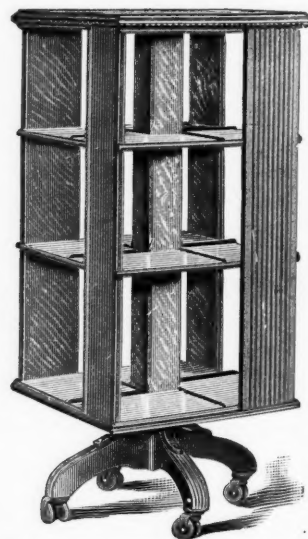
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CLEARLY OUTRANKS ALL CUTTERS  
OF ITS CLASS.

Unequaled in Strength,  
Accuracy and general  
Construction.

All parts strictly Inter-  
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Every Machine fully  
Guaranteed.

Buy no other until you  
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Write for Circular.

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23 1/4 in. squares 23 in.  
\$90.00

25 1/2 in. squares 25 1/4 in.  
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For sale by  
Typefounders and  
Dealers only.



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THE RELIANCE REGULAR AND SPECIAL PROOF PRESSES.

## You Can't Get Away

From the fact that we are doing a great big per cent of the business that is being done at the present time, and that we are doing it in a strictly business-like way. We don't figure on any outfits that we don't care to place, but when we

do figure on an order, we get it. We get paid for what we sell, and that is why we sell it. If you want a large or small order of type, a new press or paper cutter, or anything in our line, it will pay you to see what we can do for you.



This man never  
will buy any.



This man never  
bought any of  
our material.



**MANHATTAN TYPE FOUNDRY,**

52-54 Frankfort St.,

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## It's a Pleasure

For us to have a caller who thoroughly understands his business, and who wishes to investigate everything about job printing presses; and the more study and investigation he puts into the examination of our machines, the better we like it. Then one will see and appreciate the many points of superiority over others—points that we not only claim, but printers who use our presses will agree to; points of great interest for half-tone printing especially.



The catalogue tells you about it. Calling upon us will give you a better idea. But if you cannot call, write anyway.



**GEO. W. PROUTY COMPANY,**

... MANUFACTURERS ...

**Perfected Prouty Job Printing Presses,**

WOOD PRINTERS' MACHINERY AND SUPPLIES,

... FOR SALE BY ...

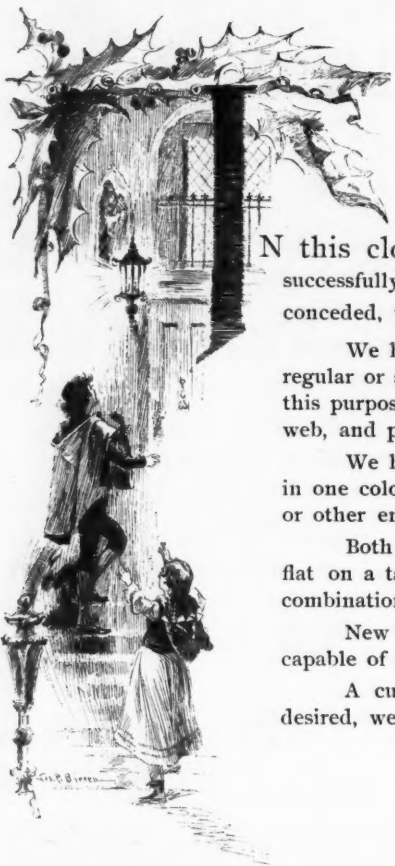
BENTLEY, CONNER & CO., 16-20 Chambers St., New York City.  
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THE KIDDER PRESS MFG. CO.  
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BOSTON, MASS.



## Retrospect and Prospect.

IN this closing issue of 1894, it is appropriate to announce to the trade that we have successfully developed and perfected two new Web Perfecting Presses, which, it is universally conceded, will be of great value to publishers.

We have had especially in mind the demand for printing periodicals in colors, either for regular or supplementary issues. Accordingly we have designed and built a new Web Press for this purpose. It prints in any number of successive colors from one to five on one side of the web, and perfects the reverse side.

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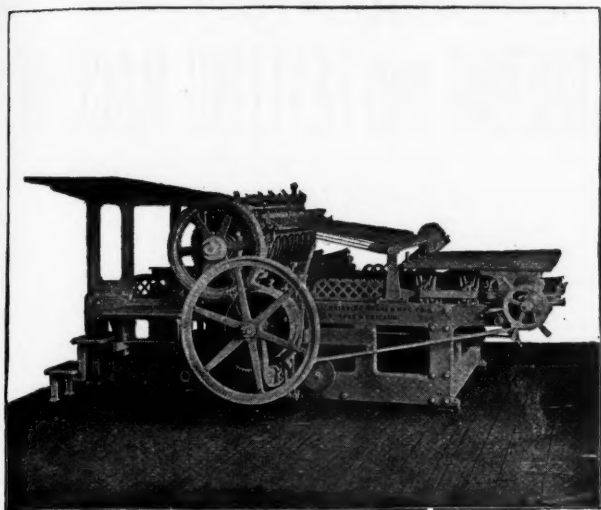
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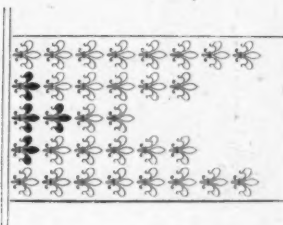
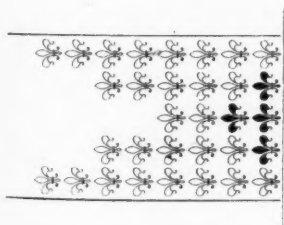
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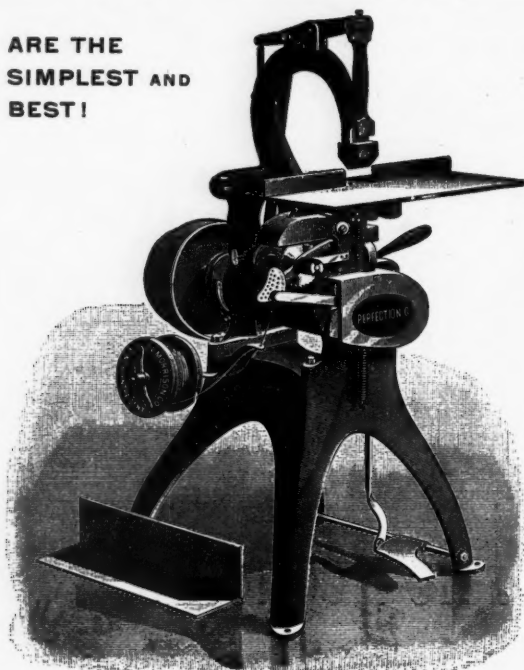


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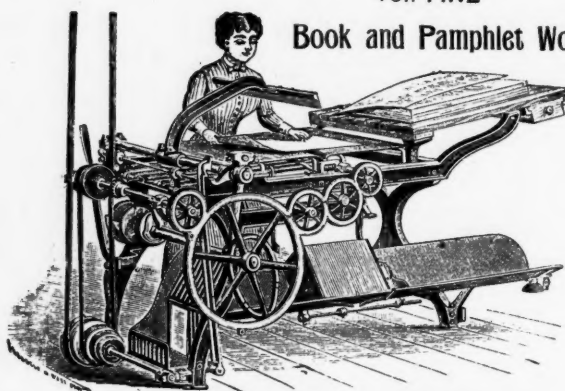
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